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ABSTRACT

Discussed and examined are the responses from 150 teachers who tried out the language arts curriculum developed by the Oregon Elementary English Project. Sections in this volume include an introduction to the Project, methods used in preparing the curriculum, results of the curriculum and an evaluation of the results, discussions of the curriculum strands on literature, drama, language, and composition, general conclusions, and an appendix which contains sample evaluation forms and tests. (HOD)

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FINAL REPORT

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University of Oregon
Eugene, Oregon 97403

AN EXPERIMENTAL CURRICULUM IN THE ENGLISH LANGUAGE ARTS, GRADES ONE THROUGH SIX

June 1973

U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
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AUTHOR'S ABSTRACT

Between 1968 and 1973, the Oregon Elementary English Project planned, wrote, and tested an experimental curriculum in the English language arts for grades one through six. The curriculum was the joint product of the collaborative efforts of University of Oregon specialists in English and Education, and experienced elementary school teachers from eight school districts in Oregon and Washington. The principal purpose of the Project was to develop an elementary school curriculum in the language arts that would be consistent in philosophy with the successful English curriculum for grades seven through twelve that had been completed in 1967 by the Oregon Curriculum Study Center (a part of USOE's "Project English"), thus comprising a twelve-year course of study planned as an organic whole. The curriculum consists of extensive materials for both pupils and teachers in children's literature, creative drama, language, and composition, each of these strands extending for the full six years of the elementary grades. The program was used in the classrooms of some 150 teachers in the eight participating cities and involved several thousand children. A body of evaluative data gathered from the teachers who tried out the materials revealed a distinctly favorable reaction to the curriculum.

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U. S. Department of Health, Education, and Welfare

Office of Education

National Center for Educational Research and Development

PREFACE

The experimental curriculum developed by the Oregon Elementary English Project was in a true sense a work of collaboration, to which many people, both University staff members and elementary school teachers, contributed. In many cases individual contributions are hard to identify because they were usually worked over and revised repeatedly by other members of the committees before being put in final form. Special credit, however, is due the chairmen of the four writing committees, who supervised the planning and preparation of the materials in the several strands of the curriculum and were responsible for the final versions: Stoddard Malarkey (literature), Barbara Salisbury (creative drama), Edna DeHaven (composition), and Annabel Kitzhaber (language). The essays on the four strands that appear on pages 37-91 of this Final Report were written by these people. Paul Raffeld analyzed the evaluative data derived from the classroom trial of the curriculum and is the author of the section on evaluation in this report (pages 9-35).

The Project owes a large debt of gratitude of the 150 teachers who tried out the experimental curriculum in their classrooms and gave the Project staff the benefit of their criticisms and suggestions; and to the officials of the participating school systems whose generous help and cooperation were indispensable to the success of the Project. In particular, we wish to thank the following: Evelyn Piper, Mae Jackson, and Donald Shutt (Eugene), Ray Bradshaw (Bethel), Evert Snyder and Frank Walch (Springfield), Jack Peters (Coos Bay), Kent Myers and Scholastica Murty (Lake Oswego), George Russell, Lois Hosler, and Lois Finley (Beaverton)--all in Oregon; and Mary Shepherd (Mercer Island), and Floyd Davis, Louise Markert, and John Kenny (Seattle), in Washington.

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Introduction

In June 1968 the United States Office of Education approved a proposal from the English Department of the University of Oregon to develop an experimental course of study in the English language arts for grades one through six, in cooperation with teachers and school administrators in six Oregon cities (Eugene, Springfield, Bethel, Coos Bay, Lake Oswego, Beaverton) and Seattle, Washington.* Between 1962 and 1967, these same cities had participated with the University of Oregon English Department in a successful earlier project also funded by USOE, the Oregon Curriculum Study Center, which developed a sequential and cumulative English curriculum for grades seven through twelve. The later program, described in the report which follows, was called the Oregon Elementary English Project and was intended to test whether some of the same approaches and assumptions used in producing the secondary English curriculum could be successfully employed in working out a new language arts curriculum for the lower grades.

It should be noted here that in our proposal we specifically excluded a direct concern with the teaching of beginning reading, since we were persuaded that the teaching of this basic skill is so important and presents such unusual difficulties that it was deserving of a separate project. Our intention was to develop a language arts curriculum that would fit around and enhance the effectiveness of the basal reading program, not replace it or in any way diminish the attention it now so properly receives.

We were especially interested in developing an elementary school curriculum in the language arts for several reasons. First, we realized back in 1962 that it would have been more logical then to begin work on a sequential curriculum at the first grade level rather than at the beginning of the junior high school years. But we were also aware that university English professors had a lot to learn in order to work effectively even at the seventh and eighth grade levels, let alone the lower grades of the elementary school. For this reason we decided to start at grade seven in the earlier project, as being nearer to the levels with which we were already most familiar, the senior high school grades. (For similar reasons, when we came to prepare the elementary school curriculum we began with grades five and six, as being closest to what we were already acquainted with, then worked downwards toward the lower grades.)

A second reason for our wishing to develop an experimental language arts program for the elementary grades was that, during the years of "Project English" activity in the 1960s, this level had received little attention. Only one project (that at the University of Nebraska)

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*In 1970 one school in the Mercer Island, Washington, school district was added.

attempted to deal in a comprehensive way with the preparation of an elementary school curriculum in language arts, most of the other Curriculum Study Centers having concentrated on the secondary years or on various kinds of teacher-training activities. Here, then, we felt, was a job that needed to be done, and with our recent experience of working at the junior high school level, we felt confident of our capacity for developing a course of study for grades one through six--with, of course, the active collaboration of experienced elementary school teachers.

A third reason for our desire to prepare an experimental curriculum for these early years was that we hoped it would prove possible to create a course of study in language arts that would be consistent with the curriculum we had already prepared for grades seven through twelve. We hoped such an elementary school curriculum would lead toward the curriculum of the junior and senior high school in a logical and educationally advantageous way, so that we would at the end have a twelve-year curriculum animated by a consistent philosophy and planned as an organic whole. To the extent that we succeeded, we believed that such an accomplishment would be of more than passing significance to the better education of American children in the most basic of school subjects.

Methods

We spent the first year of the Project working with a minimal staff, making a comprehensive survey and evaluation of existing elementary school language arts textbooks, and of language arts curriculum guides for the elementary grades from a wide selection of cities throughout the United States. During this year we also made necessary contacts with appropriate officials in each of the participating school systems, solicited their advice and help, and began to select the school teachers who would become associated with University members of the Project staff in the next stages of activity. We also drew up a tentative scope and sequence to guide us as we proceeded with the actual development of the curriculum, though keeping it flexible enough to adapt it as changed circumstances or new knowledge or experience suggested.

During the winter and spring of 1969 we selected twenty of the best fifth and sixth grade teachers we could find in the participating school districts, using a formula that assured proportional representation of each district. In the summer of 1969 we held an eight-week institute on the University of Oregon campus for these teachers. The participants took credit courses in children's literature, language, and composition, as well as additional work in informal drama. They collaborated with the institute staff in refining the scope and sequence for an experimental fifth and sixth grade curriculum and in working out a plan for in-service courses to train pilot teachers during the following school year. Before the end of the institute, ten of the participants were selected to work during the 1969-70 school year as writers of the experimental curriculum, collaborating with University staff members; and the other ten were designated as directors of in-service training programs for pilot teachers in their own districts.

Writing of the fifth and sixth grade curriculum got underway when school resumed in the autumn. The ten school teachers serving on the writing committees were assigned reduced teaching schedules by their districts in order to give them time to devote to their new duties, and the entire writing staff met on the University campus every two or three weeks throughout the year. The ten teachers in charge of in-service programs, who were also given reduced schedules, completed plans during the fall for their in-service courses, then conducted the courses, with the assistance of University members of the staff, during the winter and spring months. The pilot teachers who took the in-service training had been selected late in the preceding spring.

While this work was going forward, we selected twenty third and fourth grade teachers to attend a similar institute in the summer of 1970 as preparation for conducting in-service training for pilot teachers of these grades and for helping to write a third and fourth grade curriculum. The work proceeded as planned, with the result that when school opened in September 1970 we had reproduced and distributed copies of the experimental fifth and sixth grade curriculum to the pilot teachers in these grades to try out during the coming year. (The twenty fifth and

sixth grade teachers who had served as writers and in-service teachers also acted as pilot teachers.) Then, working with the third and fourth grade teachers who had attended the 1970 institute, we went ahead with the preparation of the third and fourth grade materials and the training of third and fourth grade pilot teachers. At the same time, University members of the Project staff met periodically with all the pilot teachers of each city and also made regular visits to the fifth and sixth grade classes where these teachers were trying out the new curriculum.

The original plan of the Project did not anticipate preparing materials for grades one and two, but at the suggestion of USOE it was agreed that some sort of appropriate teacher materials would be prepared after we had completed the curriculum for grades three and four. Because budget limitations precluded our having an institute to train first and second grade teachers, we decided to rely on University staff to write these materials, engaging expert first and second grade teachers as consultants. As we got into the work, we found that it would be better to develop a regular curriculum for these grades, including materials for both child and teacher as we had done for the upper years. We also offered in-service training, though necessarily of a more restricted sort, to pilot teachers who were selected to try out the first and second grade program. In order to assure a supervised trial and evaluation of the first and second materials, USOE granted the Project a ten-month extension of its contract, with no additional funds. This extra time enabled us to oversee the first year's classroom use of these first and second grade materials and to make whatever revisions seemed necessary before turning them over to USOE for placing in the public domain.

The curriculum for grades three through six was revised on the basis of classroom trial and teacher evaluation and turned over to USOE for dissemination by release to the public domain on August 8, 1972. The first and second grade curriculum is being similarly turned over to USOE and released to the public domain on June 15, 1973, the date of this final report.

Results: General

The tangible results of the five years of work by the Oregon Elementary English Project consist of a six-year curriculum in the English language arts for grades one through six, together with a body of evaluative data derived from the classroom trial of the curriculum. The curriculum is composed of four main strands which, though they overlap and interfuse, are clearly identifiable: literature, drama, language, and composition. The materials include text materials for students, teaching aids and background information for the teacher, numerous games and activities, and some two dozen sound tapes to supplement certain lessons in drama, composition, and language.

In the present section we present first a brief summary of the nature of the materials comprising the several strands, a description of some of the supplementary materials, and a few words explaining the format of the curriculum; and second, we offer here a detailed summary and interpretation of the evaluative data. The premises which underlie each strand are fully discussed later in the report in the four descriptive essays which begin on page 37.

We have recognized the critical importance of developing reading skill in the elementary school child, but we believe that, once basic literacy has been established, the child may and should, for at least a part of the time in his study of language arts, be given reading matter of some interest and value as literature, rather than nothing but contrived material that is meant only to serve the purpose of reading instruction. A child cannot be taught reading without reading something; and while basal readers undoubtedly have their necessary place, we think that they ought not constitute all of the child's reading of non-factual writing. One can teach developmental reading with Aesop and Grimm as well as with Dick and Jane, and we have tried to present this opportunity in the early years of the curriculum, both by having poems and stories read to the children and by having the children, as soon as they are able, read poems and tales for themselves. In these early years we have tried mainly to get the children interested in reading as a pleasurable activity and have been content with simple understanding and the enjoyment that comes along with it. We have also introduced children in the first four grades to a selection of poems, myths, fables, and folk and fairy tales which, besides their inherent interest, will serve the children well in later years as a common source of reference and allusion. In the curriculum we have prepared for grades five and six, we have gone so far as to assume that children's enjoyment of their reading of children's literature will be enhanced if they can begin to read more actively and critically, with some elementary awareness of what literature is and how it works--how it achieves the effects on us that it does.

The curriculum in informal (or creative) drama is new to American education as a systematic and integral part of the language arts course of study in all six grades of the elementary school. The series of

lessons in drama in the six grades are intended to teach the child the basic concepts and tools of drama, to give him an insight into the nature of dramatic activity, and to provide him with frequent opportunities to apply this knowledge by exercising mind and body and imagination. And the drama lessons also relate easily and naturally to the composition and literature strands, which they frequently reinforce.

In language study, we have concentrated mainly on making the child aware of the impressive linguistic competence that he already has, the many things he already knows about language and can do with it, even though he exercises this skill almost unconsciously. We have tried to make him curious about language as a unique, powerful, and endlessly fascinating human invention. Above all, we have tried to cultivate in him an attitude of interest in and concern for language, rather than the attitude of indifference or boredom or even hostility which so often has resulted from efforts to teach about language through rules and paradigms and definitions.

In composition, we have tried to help the child recognize that the use of language, either oral or written, is natural and enjoyable--communicating, expressing oneself, manipulating one's world, making constructs of words. We have also tried, especially in grades five and six, to help him see that composing is a process, made up of recognizable steps, and that a knowledge of these steps and practice in using them leads to confidence and fluency in the use of language.

From time to time throughout the language, literature, and drama lessons we have offered additional suggestions for writing or speaking assignments. In this way we hope to make the student's use of language rise naturally out of the other parts of the language arts curriculum and, by being clearly functional, gain in interest and effectiveness. After some lessons there are one or more suggestions for teaching strategies different from the main ones proposed in the lesson, the purpose being to adapt the lessons to a wider range of teaching techniques. And with many of the literature lessons there are suggestions for insuring reading readiness, including the identification of vocabulary items that may require definition or explanation.

The format of the curriculum has been designed to afford the greatest flexibility, so as to accommodate both the individual needs and desires of teachers who must adapt what is taught to a wide range of student abilities, and various plans of school organization besides the one based on separate and distinct grade levels.

In a separate booklet for teachers of the upper grades are suggestions for organizing a year's work in grades three through six. These weave the four strands together in a plausible but by no means obligatory way. Other ways of organizing the course of study are of course possible, and we have assumed that the teacher may want to adapt the suggested plans to fit his or her own particular class or teaching methods.

A suggested plan for presenting the curriculum for grades one and two is included as the first item in the volume entitled "Games and Activities" for those grades. The first and second grade materials are not structured, however, but are intended to be used wherever an opportunity lends itself well to such instruction. They are meant to supplement and enhance, not replace, the indispensable basic instruction in reading and writing that figures so prominently in these two years.

We should note that there is a total of twelve sound tapes to accompany the drama lessons of grades three through six. These add a valuable extra dimension. Several sound tapes have been prepared to reinforce some of the composition lessons, and eight tapes accompany the language curriculum. Line drawings have been incorporated to enliven the student materials for the first four grades.

In the fifth and sixth grade literature curriculum we were usually unable, for several reasons, to supply each student with a copy of the piece of literature being studied. Instead, when we were dealing with a selection in the public domain or with a copyrighted selection which we had been given permission to use, we included a copy (in primary type) in the teacher material for use with an overhead or opaque projector. But we also supplied each teacher with a copy of four paperbound books--Reflections on a Gift of Watermelon Pickle, Poems to Enjoy, The Charge of the Light Brigade and Other Poems, and Stories to Enjoy.* We have drawn heavily on the contents of these books, assuming that the teacher would either put a selection on the projector for the class to read, or (as with the stories) read the selection aloud to the class for discussion. We have furnished our own teaching suggestions for these selections. So that students would have some class practice in reading prose narrative for themselves and discussing it with the text in hand, we did find it possible to reproduce student copies of several stories.

In grades three through six, the drama and the composition lessons have been organized by grade level--that is, four separate sets of lessons, one designated for use in each grade, though as mentioned earlier the teacher may use lessons from any group at any level if the teaching situation seems to demand this. A little more than half of the language lessons for grades five and six, and most of the third and fourth grade language lessons, are similarly divided by grade level, though the rest for these grades are not differentiated but are labeled "Language V-VI" or "Language C-D."

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*In preparing a copy of the curriculum for dissemination by release to the public domain, we have necessarily been obliged to delete all copyrighted selections, though for each deleted item we have supplied complete bibliographical information.

For grades one and two, we have not differentiated any of the materials by grade level but instead have left it to the teacher to individualize the instruction as he or she thinks best. Many of the poems and stories and most of the drama activities can be used readily in either grade. Some of the composition activities and language games are usable with most first graders, others are better for second graders because they require an elementary reading ability.

The lessons for the first and second grades are marked "A-B." Those for the third grade are marked "C," and those for the fourth grade "D." The reason for changing from the roman numerals used in grades five and six ("V," "VI") indicating explicit grade levels is that, after the first year of classroom testing of the upper-level materials, it was suggested to us that we should code the grade level on student lessons rather than give it explicitly, so as to make it easier for teachers to draw from other grade levels to meet the needs of specific students. We have done this for the first, second, third, and fourth grade materials, but because the fifth and sixth grade materials were already designated by grade level we have had to leave them unchanged. The alternative would have been to reproduce nearly the entire fifth and sixth grade curriculum again, merely in order to change "V" and "VI" to "E" and "F."

Because of a different organizational plan, all of the literature units in grades one through six are designated "Literature A-B," "Literature C-D," or "Literature V-VI." As is explained more fully in the introductory essay to the literature curriculum (pages 37-50), within each literature unit at the fifth and sixth grade level there are poems or stories of differing degrees of difficulty. We have assumed that the fifth grade teacher will teach a given concept by means of the less mature selections in the average class of that level, and that the sixth grade teacher will usually want to use the more advanced selections to teach the same concept. The pattern of organization, of course, facilitates individual variation when this seems called for. In the literature curriculum for grades three and four, as in that for grades one and two, we have provided, we believe, ample material for two years of study and leave it to the discretion of the individual teacher to decide which selections to use for one grade and which for the other. All of the selections for these grades are of high interest to most young children, and most of them are basic to later study of literature.

Results: Evaluation

The following interpretation and discussion of the data generated by teacher evaluation forms and student classroom tests will be presented in four sections. Section I will describe the kind and amounts of data available for evaluation; Section II will present the results of the data analysis of the evaluation forms in literature, language, composition, and drama; Section III will deal with the student test results in literature and language; Section IV will present a summary. We should note at the outset that no inferences beyond the groups represented in this study will be presented, nor are any such inferences intended.

Section I: Presentation of Available Data

The Oregon Elementary English Project made experimental curriculum units in literature, drama, language, and composition available to some 150 elementary school teachers, grades one through six, in 65 schools located in eight cities in Oregon and Washington. These teachers were asked to try out in their classrooms as many of the experimental units as they had time for, then provide evaluative data to the Project for analysis and interpretation. The teachers were given considerable latitude in deciding which units they would teach and the order in which they would teach them. The reason for this policy was that we wanted the teachers to feel free to adapt the materials to their own classroom situation and to be able to select from among a larger number of units those that they thought would work best for them. One consequence of this approach, however, is that the number of tests and evaluation forms received in the Project office varied a great deal from teacher to teacher, and from unit to unit, depending on decisions of individual teachers to teach or to omit a given unit.

We employed multiple-choice student tests for the literature and language strands in grades five and six; but because of the subjective nature of the drama and composition strands we did not attempt to develop similar tests for them. Instead, we relied on close personal contact with the fifth and sixth grade pilot teachers through frequent classroom visits and conferences to keep informed of teacher and pupil reaction to the lessons in these strands. For grades one through four we developed evaluation forms to be completed by the teacher after a lesson or group of related lessons had been taught. Our reason for the decision not to use tests in these earlier grades was that we feared that a battery of formal tests administered to such young children at the end of each unit would interfere seriously with the achievement of one of our primary aims: getting children to enjoy reading and hearing good poems and stories, writing things themselves, learning about their language, and developing skill in creative drama. Rather than risk the defeat of this basic aim, we decided it would be adequate for our purposes to secure as full and systematic a response as we could from the teachers, whose judgment we valued. During the second year of trial of the fifth and

sixth grade curriculum we developed, as an experiment, a set of similar evaluation forms for the drama units; and during this past year (1972-73), when the first and second grade curriculum was being tried out, we developed similar forms for the composition activities to see what kind of response we would get from teachers at this level. In summary, then, the data that follow are derived from the following:

	Literature	Drama	Language	Composition
Grades 1-2	Evaluation forms	Evaluation forms	Evaluation forms	Evaluation forms
Grades 3-4	Evaluation forms	Evaluation forms	Evaluation forms	---
Grades 5-6	Tests	Evaluation forms	Tests	---

The total number of teacher evaluation forms returned in each of the four strands (literature, composition, language, drama) is presented in Table A. A more detailed breakdown within each of these strands is presented in Tables I, II, and III.

Table I shows a breakdown of the number of evaluation forms returned for the four strands at grades one and two. It is important to note that, in the case of poems and stories within the literature strand, the teachers had complete freedom in selecting from 69 different poems and 19 different stories. As a result, the number of teachers selecting any single poem or story was usually quite small, thus making interpretation of frequencies at this level inadvisable. A similar situation, though not so extreme, existed for the headings listed under the other three strands in Table I. Since the primary intent of the evaluation form was to provide a means of determining the general level of teacher satisfaction with a particular unit, we decided that this intent could best be served, at the first and second grade level, by collapsing the ratings of all of the poems, stories, and other activities under their respective headings, rather than try to assess the reaction to individual selections or activities on the basis of insufficient evidence. In this way some reasonable estimate of the success or failure of "poems" in general, to take one example, could be obtained with little fear of overgeneralizing.

Table II shows the number of returned evaluation forms for grades three and four on the literature and language units, while Table III shows the return rate of evaluation forms for the drama lessons by grade level. We should call attention to the general descending trend of returns, as one advances through the units of each strand in a given year, since the lower return rates obviously provide less stable estimates of teacher opinions concerning these units. For the most part, this tendency for the number of returns to shrink towards the lower ends of Tables II and III was a result of the suggested outline or order of presentation which accompanied the units. The units or lessons which occurred later

in the outline were used by fewer teachers in most cases. This tendency was reinforced by the fact that, to provide choice and flexibility, each strand contained considerably more units than a teacher would be likely to use in one year.

Table IV shows the breakdown of student test results in literature for grades five and six, and Table V shows a similar breakdown for test results in language in those grades. Again these frequency distributions are highly variable, but the number of students taking any test rarely falls below 27, thus allowing some basis for generalizing.

TABLE A

Strand	Number of Evaluation Forms Returned
Literature	362
Language	205
Composition	37
Drama	183

TABLE I

	Number of Evaluation Forms Returned
Literature (Grades 1-2)	
Poems	178
Stories	101
Composition (Grades 1-2)	
Composition Activities	38
Language (Grades 1-2)	
Language Activities	59
Drama (Grades 1-2)	
Drama Lessons	36
Short Activities	22

TABLE II

	Number of Evaluation Forms Returned
Literature (Grades 3-4)	
Fables	16
Greek Mythology	13
Norse Mythology	11
Folk and Fairy Tales	18
African and Indian Myths	9
Hero Tales and Legends	2
A Handful of 'Nothings'	14
Language (Grade 3)	
Communication Systems	31
Human Language	25
Language (Grade 4)	
Communication Systems	18
Human Language	12
Language (Grades 3-4)	
You Already Know It	26
Fun With Words	21
The Sounds of Language	9
Variations in Language	4

TABLE III

	Number of Evaluation Forms Returned
Drama Lessons Covered (Grade 3)	
1 - 9	24
10 - 20	17
21 - 30	8
31 - 40	4
Drama Lessons Covered (Grade 4)	
1 - 10	16
11 - 21	6
22 - 30	3
31 - 41	2
Drama Lessons Covered (Grade 5)	
1 - 10	11
11 - 21	4
22 - 30	5
31 - 41	3
Drama Lessons Covered (Grade 6)	
1 - 10	10
11 - 21	6
22 - 30	4
31 - 41	2

TABLE IV

	Number of Teachers Returning Tests
Literature Tests (Grades 5-6)	
Metaphor	2
Idea Patterns	1
The Whole Poem	1
Rhyme	20
Diction	9
Allusion	13
Symbol	4
Rhyme Scheme and Stanza Patterns	19
Speaker	8
Point of View	4
Imagery	7
Dramatic Situation	4
Metrics, Scansion	5
Hyperbole - Irony	5
Simile	13
Narrative (1)	2

TABLE V

	Number of Teachers Returning Tests
Language Tests (Grade 5)	
Words: General (Lessons 1-5)	6
Words: Dictionary (Lessons 1-12)	7
Words: What We Know About Words (Lessons 1-6)	3
Words: Where Our Words Come From (Lessons 1-7)	4
Words: Where Our Words Come From (Lessons 8-11)	2
Variation in Language (Lessons 1-14)	4
Language Tests (Grade 6)	
How Sentences Are Made (Lessons 7a, 8a, 11a, 11b, 11c)	3
Words (Lessons 1-6)	14
Words (Lessons 7-11)	11
Words (Lessons 12-16)	7
Variations in Language (Lessons 1-6)	9
Variations in Language (Lessons 7-14)	5
Language Tests (Grades 5-6)	
What Is Language?	5
How Sentences Are Made (Lessons 1-6)	26
How Sentences Are Made (Lessons 7-13)	11
History of the English Language (Lessons 7-14)	5

Section II: Evaluation Form Results

Participating teachers were asked to complete an evaluation form (see Appendix) on each unit taught at that point in time at which they believed they could accurately assess the effectiveness of the unit. The evaluation forms within and across strands often differed in the number of questions, although there were a number of similar questions found on all forms. Each statement on a form was followed by a seven-point scale in which the values 1, 2, and 3 represented the least favorable end while 5, 6, and 7 represented the most favorable. The number 4 was used as a neutral value in the event that a teacher believed that the unit had no effect on his or her students.

Since the evaluation forms and unit content differ considerably between grades one and two and grades three through six, we have presented the results for grades one and two first. Table VI shows the mean response for each item and a total for the two headings of "Poems" and "Stories" in the literature strand. The first six items and the total reflect how teachers viewed the general impact of the poems and stories on their students. There was a high degree of agreement among the teachers across all items, suggesting that this impact was positive. Furthermore, the degree of variability on all six items was quite small, with ratings rarely falling below a 5. The few ratings that did fall below 5 may be a function of a few poems or stories that were unsuccessful, but pinpointing these could be highly misleading, as noted previously.

Items 6 through 8 and 9 through 11 refer to the use of accompanying activities in the composition, drama, and language strands. Although ratings for these items are high, thus suggesting a positive impact on students, some caution is necessary in interpreting them because only about 30% of those teachers completing items 1 through 6 completed the remaining special items. Therefore, of the 101 teachers responding to "Stories," for example, only about 30 responded to the supplementary activity items. On the other hand, the 30 teachers completing items 7 through 11 represent a broad range of schools, and in this sense they might be thought of as a representative sample. In any case, those teachers completing the forms felt that the accompanying activities had a positive effect on their students, and there was very little disagreement.

Tables VII, VIII, and IX show the mean item responses and totals for language and composition units and for "Drama Lessons" (not "Drama: Short Activities"), respectively. Again, the return rate for these evaluation forms was less than desirable but does include a reasonably large number of schools. The general trend across all of these rating forms suggests that the units had a positive impact on students. Furthermore, the narrow range of rating indicates a general consensus among the teachers responding.

Table X shows the mean item responses and total for the three items under "Drama: Short Activities." In this case, since only 22 evaluation forms were returned, only a small percentage could represent any one of

the 24 individual short activities. Generalizing from all 22 response forms, however, does suggest that a positive impact was noted by the teachers.

For grades one and two, it appears that the teachers generally agreed that the impact of all units in the four strands had a positive impact on their students. Since no mean ratings fell below a 5, no specific weaknesses became apparent at any level, though it would be surprising if some individual poems, stories, or activities were not more successful than others.

Table XI shows the average rating for each item as well as the average total rating across all items for each of the seven literature units in grades three and four. First, it is interesting to note the last column of the table, which shows the average rating across all items for each unit. Here it is quite evident that, in general, all of the units were thought to be reasonably effective. Furthermore, it should be noted that no rating below a 4 occurred anywhere on the table. It may be informative, however, to look more closely at those groups of items which did receive a 4 rating in order to determine where these units failed to have an impact. In Fables, for example, items 9, 10, and 11 received an average rating of 4. Item 9 was concerned with the impact of the unit on the students with below-average ability; the teachers generally felt that no impact was observed. Items 10 and 11 dealt with the effect of the unit on independent study and creativity, and here again the teachers were unable to detect any impact. Of course, since the teachers can only go by what they observe within the school setting, the interpretive value of these items is limited.

There are a few isolated 4 ratings in the other six units, but by and large item 9 received the most frequent 4 rating, indicating that these units are probably not particularly effective for students with low general ability. On the other hand, it is encouraging that the general trend for all units was positive and that most of the desirable characteristics of these units were recognized by the teachers.

Table XII shows the average ratings for the units in language by item as well as the average rating across all items. It should be noted that the units of Communication Systems and Human Language were available in a separate form for the third grade and another for the fourth grade, thus accounting for the apparent repeat of these units at the bottom of the table. The other four units were for general third and fourth grade use. It should also be noted that where a dash (-) occurs in a column it means that the evaluation form ended at the preceding item. In the case of these language units, some of the forms had 13 items while others had 14.

Again, the general picture presented by the final column indicates that these language units were effective. In fact, the pattern is quite similar to that of the literature units. Looking more closely at those ratings below 5 (and there are very few) it can be seen that items 1 and

2 on the Sounds of Language received a 4 rating. Here the teachers believed that this unit was of little value in increasing interest in and curiosity about language or in increasing the confidence of the students in their ability to use language. Item 8 on Variations in Language received an average rating of 3 which indicates that the teacher introduction and suggested procedures were not sufficient to enable them to teach the unit. Finally, a rating of 4 on item 2, Human Language (grade four), indicated no effect on building self-confidence among the students. Interestingly enough, a positive rating of 5 was given for this same item and unit at grade three.

In the final analysis, it is clear that the overall effectiveness of the language units is supported, and only in a number of specific instances are possible failures indicated.

Table XIII shows the average rating by item and across items for groups of drama lessons at grades three, four, five, and six. For the convenience of tabular presentation, all items have been consecutively renumbered instead of using the sub-letters a, b, etc., as appear on the forms. Although the overall ratings for grade three indicate a positive trend in general, there is more variability in these ratings, with a few more negative values than were found in the previous two strands. Looking more closely at the individual item ratings, it can be seen that average ratings of 3 are reported for items 8 and 9 on lessons 1 through 9. These two items refer specifically to the audiotape lessons and it appears that their effect upon the students is questionable. The other obvious cluster of 4 ratings occurs at lessons 31 through 40, items related to the effectiveness of the tape presentation of The Lion and the Mouse. Thus there appears to be some general consensus at the third grade level that the tape presentations are not as effective as intended for lessons 1 through 9 and lessons 31 through 40.

At grade four, the overall ratings across items are clearly more favorable and there are few low or neutral ratings in the table. In fact, the only significantly low rating worthy of note in this table is a rating of 3 on item 5 for lessons 31 through 41. This particular item relates to a student's enjoyement in improvising a story from a fable; there is some indication from the teachers that this effect was not attained.

The overall ratings across all items at grade five reflect a general positive trend for lessons 1 through 30, but no effect for lessons 31 through 40. Lessons 1 through 10 show weaknesses in items 7 through 12. These items refer specifically to student reactions to the audiotape presentations and the degree to which students were able to relate to these stories. Apparently teacher consensus is that these particular aspects of the drama lessons were not effective in meeting desired goals for fifth graders.

In lessons 11 through 21 only two ratings below 5 were encountered. Item 6, which received a neutral rating, dealt with the student's ability to follow directions given on tape. Item 8 reflects some teacher dis-

satisfaction with the attractiveness of the play script "The Magic Drum" for their students.

Because lessons 22 through 30 had no ratings below a 5, it is reasonable to conclude that most teachers were satisfied with the effectiveness of these lessons. However, there appears to be a negative trend in lessons 31 through 41. Since a large percentage of the items on this particular rating form were rated low, the reader is encouraged to look at the actual form in the appendix. Items 3, 4, and 5, which received the lowest average ratings, dealt with the effectiveness of the play script "The Cat That Walked By Himself." Apparently teachers felt that the play script was not stimulating their students. Some dissatisfaction with the play script "The Story of Keesh" was also reflected in items 6 and 7.

Finally, at grade six the average ratings across all items appear positive. With respect to specific items, only items 7 and 8 in lessons 1 through 10 were rated below 5, and these items referred to the effectiveness of the "Rhythm and Sound" tape. Lessons 11-20 showed some weaknesses with respect to 1) the students' ability to use props or furniture to enhance the idea of locale, 2) the effectiveness of the tape on character voices and sound effects, 3) the degree to which students enjoyed experimenting with their voices and 4) the effectiveness of the play script "The Magic Drum." Since lessons 21-30 received no rating below a 5, the teachers have expressed some consensus as to the general effectiveness of these lessons. However, lessons 31 through 41 have produced a wide range of ratings. Weaknesses were apparent in 1) the effectiveness of the play script "The Cat That Walked By Himself," 2) the degree of enjoyment students found in working with makeup, and 3) the general effectiveness of the taped story of "Perseus and Andromeda."

In general, the teachers were favorable concerning the effectiveness of the units under all three strands. The greatest number of specific weaknesses appears to have been in drama. It is important to note, though, that some of these ratings represent only a few teachers, and since each teacher is likely to have some particular biases or preferences with respect to these units, such attitudes are not permitted to average out. Furthermore, in most of the instances where large numbers of neutral or low ratings occurred on an evaluation form, the number of teacher returns was low.

TABLE VI

Evaluation Forms
Literature (Grades 1-2)

Mean response* for each item and total.

Item	Poems	Stories
1. The language and ideas in the selection were within the children's range of understanding.	6	6
2. The majority of the children enjoyed the selection.	6	6
3. The selection made the children more responsive and interested than usual.	6	6
4. The lead-in exercises and comprehension questions were useful.	6	6
5. The students were able to answer and discuss the comprehension questions.	6	6
TOTAL	6	6
Accompanying Activities:		
6. Composition	5	5
7. Drama	6	6
8. Language	6	6
9. Composition	5	5
10. Drama	6	6
11. Language	6	6

*Means rounded to nearest whole number.

TABLE VII

Evaluation Forms
Language (Grades 1-2)

Mean response* for each item and total:

Item	Language Activity Ratings
1. The game was successful in achieving the stated purposes.	6
2. The game was successful in appealing to children of varying interests and ability levels.	6
3. The game was successful in drawing upon the children's intuitive ("built-in") knowledge about language and in encouraging them to discover answers for themselves.	6
4. The "Suggested Procedures" provided enough information to enable you to use the game successfully with the children.	6
5. The game was well suited to the ability range of the majority of the children.	5
6. The game was successful in helping to increase the children's awareness of language and interest in language.	6
TOTAL	6

*Means rounded to nearest whole number.

TABLE VIII

Evaluation Forms
Composition (Grades 1-2)

Mean response* for each item and total.

Item	Composition Activity Ratings
1. The children seemed to find the activity enjoyable.	6
2. The activity was appropriate for this age level.	6
3. The stated objective or objectives were successfully achieved.	6
4. The activity was successful in encouraging independent thinking.	6
5. Directions and materials for the activity were satisfactory.	6
TOTAL	6

*Means rounded to nearest whole number.

TABLE IX

Evaluation Forms
Drama Lessons (Grades 1-2)

Mean response* for each item and total.

Item	Drama Lesson Rating
1. The lesson was successful in accomplishing its stated objectives.	6
2. The children found the lesson enjoyable.	7
3. The lesson was successful in encouraging the children to respond with imaginative ideas.	6
4. The lesson was successful in making the children want to express themselves.	6
5. The directions in the lesson were easily communicated to the children.	7
6. The content and form of the lessons were appropriate for the peer interaction level of your class.	7
TOTAL	6-7

*Means rounded to nearest whole number.

TABLE X

Evaluation Forms
Drama: Short Activities (Grades 1-2)

Mean response* for each item and total.

Item	Drama Short Activity Rating
1. Children responded quickly and easily, and enjoyed the activity.	6
2. Children readily focused attention on suggested situation.	6
3. Directions for the teacher were satisfactory.	7
TOTAL	6

*Means rounded to nearest whole number.

TABLE XI

Evaluation Forms
Literature (Grades 3-4)

Mean response* for each item and total.

Items	1	2	3	4	5	6	7	8	9	10	11	12	13	14	Total
Fables	6	5	5	5	6	6	6	6	4	4	4	6	5	6	5
Greek Mythology	7	6	6	6	6	6	7	5	4	5	5	6	5	7	6
Norse Mythology	6	5	6	6	6	6	6	6	4	5	5	6	6	7	6
African and Indian Myths	6	5	5	5	6	6	6	4	4	5	5	5	5	5	5
Folk and Fairy Tales	6	6	5	6	6	6	6	6	5	5	5	6	5	6	6
Hero Tales and Legends	6	6	5	6	6	5	6	6	6	5	5	6	4	7	6
A Handful of 'Nothings'	6	5	5	5	6	6	5	6	5	5	5	5	5	6	5

*Mean responses have been rounded to the nearest whole number.

TABLE XII

Evaluation Forms
Language

	Grade Level	1	2	3	4	5	6	7	8	9	10	11	12	13	14	Mean Total
Communication Systems	3	6	5	6	6	6	6	5	6	6	6	6	6	6	-	6
Human Language	3	5	5	6	6	6	6	6	6	6	6	6	6	6	6	6
You Already Know It	3-4	5	6	6	5	6	5	6	6	6	6	6	5	6	5	6
Fun With Words	3-4	6	6	6	5	6	6	5	6	6	6	6	6	5	6	6
Sounds of Language	3-4	4	4	6	5	5	5	5	6	6	5	5	5	5	-	5
Variations of Language	3-4	6	6	5	5	6	5	5	3	5	6	5	6	5	5	5
Communication Systems	4	5	5	6	6	5	6	5	6	6	6	6	6	6	-	6
Human Language	4	5	4	6	6	5	5	5	6	6	5	6	5	6	5	5

TABLE XIII

Evaluation Forms
Drama

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Mean Total
Grade 3																
Lessons 1-9	6	6	6	6	6	5	5	3	3	-	-	-	-	-	-	5
Lessons 10-20	5	6	6	4	5	4	5	-	-	-	-	-	-	-	-	5
Lessons 21-30	6	5	6	7	6	5	6	5	5	-	-	-	-	-	-	6
Lessons 31-40	4	4	4	4	5	4	6	5	6	6	4	5	5	-	-	5
Grade 4																
Lessons 1-10	6	6	6	6	6	6	6	2	3	3	2	-	-	-	-	6
Lessons 11-21	6	6	6	6	6	6	6	-	-	-	-	-	-	-	-	6
Lessons 22-30	5	5	5	7	5	6	-	-	-	-	-	-	-	-	-	5
Lessons 31-41	6	6	7	7	3	7	6	6	6	-	-	-	-	-	-	6
Grade 5																
Lessons 1-10	6	6	5	6	6	5	4	4	4	4	3	3	NA	-	-	5
Lessons 11-21	6	6	6	5	5	4	5	3	-	-	-	-	-	-	-	5
Lessons 22-30	5	5	6	6	6	5	6	5	5	-	-	-	-	-	-	5
Lessons 31-41	5	4	2	2	2	4	4	5	6	7	6	6	6	-	-	4

TABLE XIII - cont'd

Evaluation Forms
Drama

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Mean Total
Grade 6																
Lessons 1-10	6	6	6	7	6	6	4	3	6	5	-	-	-	-	-	6
Lessons 11-20	6	6	6	6	6	4	4	4	5	4	2	-	-	-	-	5
Lessons 21-30	6	5	5	5	7	6	6	5	6	6	-	-	-	-	-	6
Lessons 31-41	7	7	5	3	3	3	6	5	3	3	3	3	6	6	6	5

Section III: Test Results

Participating students in grades five and six were given competency tests directly related to the units taught in literature and language. These tests were primarily multiple choice in format and varied with respect to the number of items and consequently the maximum scores possible. Table XIV contains complete descriptive statistics for the 16 tests available for the literature strand. It is important to note the high variability in sample sizes shown in column 1, and the reader is cautioned about overgeneralizations for those tests with relatively small sample sizes. Perhaps the most meaningful columns on this table for interpretive value are the ones headed "Average Percent Correct" and "Maximum Possible." It is quite clear from inspection of these columns that the average percentage of correct items exceeded the 50% point in most cases. In fact, 11 of the 16 tests had average percentages at or above 70. The two tests that appeared to be most difficult were the tests on Metaphor and Idea Patterns, while the tests which were perhaps the easiest were Hyperbole, Allusion, and Narrative. However, since only one class is represented in the two tests on Metaphor and Idea Patterns, the sample is likely to be a somewhat biased estimate of general test performance. In spite of the fact that average performance on most of the tests was high, the tests seemed to differentiate well since the range of obtained test scores in almost every case represented the full possible range of the tests. Thus these tests appear to be sensitive to students who do not have the necessary information. This is an important characteristic of any test since it allows one to conclude that not all students possess an equal amount of information regarding these units, and it enables one to use such information in a diagnostic manner.

Table XV shows the complete set of descriptive statistics for the tests in language. It should be noted that the table is partitioned into three sections, each of which represents the grade level for which these tests were intended; grades five, five and six, and six. The second of these are tests based on those curriculum units that were designated for use in both grades. The other two refer to units that were specifically intended to be used in one grade or the other. Again, if one looks at the average percent correct it is apparent that the typical performance of these students was quite high on all of these tests. Furthermore, it is interesting that no average percent correct fell below 64, and the sample sizes appear to be generally larger than those available on the literature tests.

Although the test score distributions for literature and language are not symmetrical, one can gain some insight into the range of scores into which the majority of students fell by simply adding and subtracting the standard deviation in the last column of the tables from the means. When this is done, it is found that the majority of students tend to fall into the range of 50 to 100% correct.

Therefore, it is possible to assume some degree of competency with respect to these tests for the majority of students involved.

TABLE XIV

Literature Test Statistics, Grades 5-6

Test	N	Mean	Average Percent Score	Range	Maximum Possible Score	Standard Deviation
Metaphor	27	7.2	54%	0 - 13	13	3.5
Idea Patterns	27	5.2	58%	3 - 9	9	1.7
The Whole Poem	28	5.0	71%	2 - 7	7	1.5
Rhyme	506	10.2	68%	2 - 15	15	3.1
Diction	236	8.3	70%	1 - 12	12	2.6
Allusion	332	8.5	85%	2 - 10	10	1.7
Symbol	97	7.4	67%	0 - 11	11	2.7
Rhyme Scheme and Stanza Patterns	487	10.8	72%	1 - 15	15	3.4
Speaker	199	9.1	82%	2 - 11	11	1.9
Point of View	99	6.9	69%	2 - 10	10	2.2
Imagery	181	8.6	86%	0 - 10	10	1.8
Dramatic Situation	104	9.3	77%	2 - 12	12	2.5
Metrics, Scansion	128	7.2	72%	0 - 10	10	2.1

TABLE XIV - cont'd

Literature Test Statistics, Grades 5-6

	N	Mean	Average Percent Score	Range	Maximum Possible Score	Standard Deviation
Hyperbole-Irony	126	8.8	88%	2 - 10	10	1.8
Simile	325	8.9	80%	0 - 11	11	2.3
Narrative (1)	51	7.7	85%	1 - 9	9	1.7

TABLE XV

Language Test Statistics, Grades 5-6

Test	N	Mean	Average Percent Score	Range	Maximum Possible Score	Standard Deviation
Grade 5						
Words: General (Lessons 1-5)	159	8.4	84%	3 - 10	10	1.6
Words: Dictionary (Lessons 1-12)	139	21.4	76%	3 - 28	28	4.8
Words: What We Know About Words (Lessons 1-6)	71	6.4	64%	1 - 10	10	2.1
Words: Where Our Words Come From (Lessons 1-7)	101	10.9	77%	6 - 14	14	2.3
Words: Where Our Words Come From (Lessons 8-11)	51	7.8	70%	2 - 11	11	2.7
Variation in Language (Lessons 1-14)	106	11.3	75%	4 - 15	15	2.5
Grade 6						
How Sentences Are Made (Lessons 7a, 8a, 11a, 11b, 11c)	68	6.6	82%	2 - 8	8	1.6
Words (Lessons 1-6)	336	8.2	74%	1 - 11	11	2.5

TABLE XV - cont'd

Language Test Statistics, Grades 5-6

Test	N	Mean	Average Percent Score	Range	Maximum Possible Score	Standard Deviation
Words (Lessons 7-11)	266	7.9	71%	2 - 11	11	1.8
Words (Lessons 12-16)	172	7.6	84%	3 - 9	9	1.2
Variations in Language (Lessons 1-6)	227	10.5	80%	3 - 13	13	2.4
Variations in Language (Lessons 7-14)	150	12.2	68%	3 - 18	18	2.6
Grades 5-6						
What Is Language?	121	9.0	81%	4 - 11	11	1.7
How Sentences Are Made (Lessons 1-6)	658	9.7	74%	2 - 13	13	2.7
How Sentences Are Made (Lessons 7-13)	254	10.4	70%	1 - 15	15	3.1
History of the English Language (Lessons 7-14)	127	9.3	66%	1 - 14	14	2.9

Section IV: Summary

The teacher evaluation forms for the four strands of literature, language, composition, and drama clearly indicate a generally positive attitude concerning the effectiveness of the units. A number of specific weaknesses were noted in several of the units across all strands at grades three through six, but one must be cautious in reacting to these low ratings until the number of teacher returns is considered. For example, some of the lowest ratings occurred in the drama area but there were only a few teacher returns in most of these cases. For this reason it is probably best to use the average rating across all items to give a general picture of the success of the units; when this is done the trend is clearly positive.

Student performance on the tests in literature and language for grades five and six indicate some degree of proficiency with respect to the material offered in these units. However, the actual meaning that these test scores have will depend to a large extent upon the expectations of the teachers. If, for example, a teacher had intended that the majority of his or her students get 80% or better correct on a test, then the tests results in Tables IX and X would not indicate success to that teacher. Thus to a large extent, success in this sense is totally subjective. On the other hand, from an objective point of view, one can conclude that the majority of the fifth and sixth grade students who took these tests have mastered at least 50% of the material, a favorable outcome.

In short, the success of these units in literature, language, composition, and drama has been attested to by the teachers for grades three and four and is reflected in student test performance at grades five and six. Any interpretation beyond this level must be left to the individual teachers involved, since it is likely that each of them has somewhat different expectations for his or her students and for the units.

Discussion

The heart of the Project's work consists of the large quantity of student texts and teaching materials that make up the experimental six-year curriculum. For the purposes of a final report, supplemental to the curriculum itself, it is desirable to present separately an explanation of the philosophy and aims of each of the four constituent strands so as to provide a clear and detailed overview of the accomplishment of the Project. Following, therefore, are four descriptive essays, one on each strand of the curriculum. At the end of each essay is a list of the contents of the particular strand.

THE LITERATURE STRAND

What follows is an extended discussion of the rationale and goals of the experimental curriculum in literature developed by the Oregon Elementary English Project. The levels covered by the curriculum are grades one through six. Grades one and two make one natural grouping, with no attempt made to identify the materials of the curriculum by grade level. So, too, with grades three and four, and grades five and six. Let us deal with each group separately.

PART ONE: POEMS AND STORIES, LEVELS A AND B (GRADES ONE AND TWO)

It is a bit misleading to speak of a "curriculum in literature" for the first and second grades, if one takes the word to mean a program of formal study. We are advocating no such program here; we use the word simply to indicate that the work of the first and second grades is the beginning of what will become a program of formal study as students move through the grades on into junior and senior high school. What we hope to achieve in the primary grades is the building of a foundation of enjoyment of literature--the preparation of fertile ground. The selections we offer in this anthology were picked primarily because students should enjoy them. Any of the suggested questions or exercises that deal with the selection itself are limited to simple comprehension or discussion questions; no attempt is made at any sort of formal literary study. We expect that the teacher will normally have to read most of the selections to the children because of their limited ability to read by themselves at this age.

The selections include both poems and stories. The stories were chosen with an eye to the work of later grades, and here a word or two of explanation might be in order. Certain folk and fairy tales have become part of the common pool of shared experience of speakers and writers of the English language, and hence are a source of allusion and reference and recurring themes in much of the literature that students will be reading in later years. Indeed, such allusions and references to standard themes have a wider influence than the purely literary: a sociologist will speak of "the Cinderella myth" and its relationship to American culture; an anthropologist will refer to the recurring motif of the disguised hero in the folklore of different cultures. Such allusions as well as those that occur in the literature he will later study, will be meaningless to the student unless he is familiar with the stories and themes to which they refer. The narratives we include here are the beginning of students' acquisition of that common body of "reservoir" literature which has become a sort of intellectual shorthand.

It will be noticed that we are using the traditional versions of these stories, rather than simplified adaptations or the prettified, Walt-Disneyized versions that abound. Students have a listening vocabulary

that is large enough to permit them to understand these original versions. It is not necessary that they understand every word in a story before they can enjoy it; we learn new words by hearing (or seeing) them often enough so that we gradually come to understand their meaning from their use. And since it is the stories in their original form to which all allusions and references are made, we are using them instead of the anemic variants of the Walt Disney type. Let's face it: the wicked wolf ate the first two little pigs and then got boiled and eaten himself; another wicked wolf really ate Red Riding Hood's grandmother; and the wicked witch in "Hansel and Gretel" was indeed burned up in her own oven. That's the way the stories go. To pretty them up is a tasteless exercise in false delicacy.

Of the poetry there is not so much need to speak. At this grade level there is not the same body of reservoir poetry that there is of prose. Such poetry is either of a greater sophistication and complexity, which students will not meet until much later in the grades; or else it is verse of the Mother Goose sort, which most of them presumably have already encountered.

The main purpose with the poems, as with the stories, is that students should enjoy the selections. We want them to approach the later grades familiar with verse and fond of it, and less inclined to adopt the pose that poetry is somehow sissy stuff.

One final remark. The selections included here are by no means intended to be students' only literary fare. This is simply one item on the menu. It is an important one, and will become more so in their study of literature in later grades. But to claim a central importance for such a small slice of the total pie available in the rich banquet of children's literature would be an arrogance we do not intend. We merely suggest that this be folded in along with a great deal more in the language arts program.

PART TWO: LEVELS C AND D (GRADES THREE AND FOUR)

The readings and exercises we have provided for grades three and four are designed to build on the work of grades one and two, and to be another step towards a goal which will not be reached until many years later in the student's academic career. That goal is the development, not of a literary critic, a professor of English, a college English major, or even necessarily of a person who lists "reading good literature" among his hobbies in the high school yearbook; rather, it is the development of a person who has been exposed to good literature, has been taught to recognize and understand the function of some of those qualities of literature which can be discussed objectively, and has developed a respect for literature as a valid medium of artistic expression and a tolerance for those to whom literary study is a serious concern. The "curriculum" for grades one and two begins the exposure process, and that for grades three and four continues it; the formal training comes later.

The principal criterion for choosing the selections for these grades has been enjoyment. Most students should enjoy most of these selections; other children have. Indeed, so important is this criterion that it should override any other consideration. In treating any of these selections, if a class doesn't enjoy it, it should be dropped. Force-feeding doesn't work. But besides the criterion of enjoyment, several other considerations have governed our selection of titles. Since these considerations form the rationale for including literature in the students' language arts program at all, it might be well to explore some of them. We hope it will help explain what this "curriculum" for grades three and four is designed to accomplish.

These considerations can be grouped under what is generally, and loosely, referred to as "our cultural heritage." This rather pompous and--in an increasingly heterogeneous culture--vague phrase is merely one way of stating that literature, as central to humane studies, is one of the primary means by which we identify ourselves to ourselves and relate ourselves to others. Teachers are familiar with the ritual of identification nearly every student goes through, usually on his notebook cover: "John Jones, 201 Main Street, Mill City, Iowa, United States, North America, Northern Hemisphere, Earth, Solar System, Galaxy, Universe." The child is identifying himself at a particular point in time and space. Literature serves an analogous function. It provides us, as one writer has said, with "a superb library of human situations, an endless repertory of encounters." If we take "cultural heritage" in its broadest sense--the individual's discovery of his relationship to the universal human condition--then literature provides us with those encounters and situations through which we begin the process of defining and identifying ourselves. Grades three and four are not too early to begin that process.

There are other aspects of the idea of "cultural heritage" which justify the teaching of literature--and literature of the sort included here--in the students' language arts program. Let us mention them briefly.

The universal human condition seems to include a similar response to similar stimuli no matter what part of the globe we look at. Thus we find in every culture the same sorts of literature--fables, myths, folk and fairy tales, and the like. All cultures have a mythology, a series of stories attempting to explain natural phenomena in understandable terms, an attempt to explain the natural, non-human world in human terms. We include here myths from the Classical period, from Norse mythology, and from different African and American Indian mythologies. Fables are a standard literary form--still going strong in Pogo--used to describe certain aspects of human behavior. We include the Aesop fables which are most central to our literary tradition, and use for comparison a fable from Turkey.

Similarly, folk tales and fairy tales illustrate universal human concerns, wishes, dreams, and predicaments. We have included familiar

and unfamiliar stories from several countries. For example, students should enjoy recognizing the familiar Cinderella story in its Chinese version. Similarly, they should recognize the recurring motif of the encounter with magical wee folk in stories from Ireland and Russia as well as the more familiar ones from Grimm.

Since our students are, after all, living in an English-speaking country, and since they will be reading in later years literature written in English, the majority of the selections in this curriculum are those which are central to the traditions of that literature. Hence the prominence given to Classical and Norse mythology, upon which so much literary allusion and reference depends. Hence too our inclusion of legends and hero tales which are a necessary part of every child's reservoir of literary knowledge--Robin Hood, William Tell, Aladdin, Paul Bunyan, Sindbad, etc. Since there is not enough time or space to include everything, what we have given in these books is what seems to us essential for students' later reading and study of literature. The more this core can be supplemented with readings from as many different sources as possible, the better.

In brief, then, the selections included in these books are designed to enrich students' cultural heritage--as human beings sharing with all other human beings certain responses and certain ways of explaining the world and human nature to ourselves; and as speakers and readers of English beginning to build up a necessary reservoir of familiarity with literature written in the English language.

Let us repeat what we said at the start. The main goal of these readings for the third and fourth grade years is that students enjoy the selections for their own sake. Force-feeding, or the dictation of concepts and connections, will destroy the whole purpose of the program. As we have said, the principal function of the curriculum on these levels is exposure, not formal training.

There are seven volumes in the third and fourth grade literature curriculum. Six of them are for distribution to the students, one for each child. They are attractively bound and illustrated, and we hope they will stimulate many students to independent reading. There is a volume of fables, one of Norse mythology, one of Greek mythology, one of African and Indian mythology, one of folk and fairy tales, and one of verse. In the teacher's edition of each of these volumes are suggestions for questions and activities which may be followed if they seem to work, or which may be supplemented with ones of the teacher's own devising.

We have not written any detailed lesson plans for these selections, or specified any particular sequence in which they should be presented. Generally speaking, however, we do not recommend grinding through them one right after the other. In other words, instead of teaching all the fables one after the other, the teacher should spot them throughout the year in convenient clusters, and use the suggested questions and activities as seems appropriate.

The volumes of mythology are written on the assumption that the teacher will start with the Greek, go on to the Norse, and end with the African and Indian. We suggest that this sequence be tried first. Each collection repeats certain themes, i.e., How the world was made, How the seasons came to be, etc. A good class should be able to see these recurring themes in cultures from all times and places.

The folk and fairy tales are collected under three main thematic groupings, Encounter With Wee Folk, The Foolish Use of Wishes, and Unlikely Successes. There are four stories under each grouping, and again it is up to the teacher and the class to determine how much is done with the idea of repeated motifs.

The other volume is distributed to the teacher only. It is a collection of longer stories than those mentioned above--hero tales and legends of Robin Hood, Paul Bunyan, etc. We suggest that these be used during story hour to read to the students, since the length and vocabulary will probably be too advanced for many students to read by themselves.

The volume of verse, like all the others, is primarily for pleasure. We have included in the teacher's copy some suggestions for teaching. If a class enjoys it, they might try to write some poems of their own, or try their own illustrations of some of the poems.

What we have supplied, then, is a collection of stories and poems which we hope students will enjoy reading or having read to them, with some suggestions on how they might be presented. If the children enjoy them, and remember some of them--in other words, if they begin to learn to like literature--that is sufficient. Anything above that is gravy.

PART THREE: LEVELS V-VI (GRADES FIVE AND SIX)

The literature curriculum for grades five and six is an attempt to introduce an added dimension to the curriculum in English in the upper elementary grades. That added dimension is the study of some of the formal aspects of literature.

It is a supplement to, not a substitute for, existing curricula.

The basic tactic to be followed is to build on enjoyment. In other words, if students like a selection, and are interested in what they are doing, the teacher can slip in a little study of some of the concepts introduced below. The teacher should not force things, not over-analyze.

The curriculum is divided into two main sections, Poetry and Narrative (the latter including both prose and poetry). Since the formal elements of poetry are more easily extracted for discussions, the main emphasis falls on poetry. It should probably be taught before narrative. The central thesis of the poetry curriculum is that every poetic device is

used by students in their normal discourse. The central thesis of the narrative section is not so easily capsuled. (See the discussion below.)

The teacher should not be alarmed by the bulk. It is, after all, mimeographed material on one side of the sheet only. It is also two years' worth of material. The teacher need not master it all at once. Each unit is of a manageable size.

The discussion of the central concept of each unit is background information, and is not meant to be passed on verbatim to students. It is much more mature and detailed than students can possibly absorb.

It is our hope that this curriculum, if it is flexibly and imaginatively taught, will increase students' informed enjoyment of literature, both now and in later years.

Rationale

The curriculum we have developed herein is, frankly, "cognitive." By cognitive we mean a curriculum which will teach a student to identify and discuss those elements in a literary structure which are susceptible of a more or less objective description. Those formal elements of a work of literature which can be identified and discussed are certainly not all there is to literature, but they are a large part of it. Without an understanding of basic critical concepts and terminology, any response to a work remains subjective and impressionistic.

The curriculum presented here is designed to build on, rather than supplant, the basic emotional appeal of literature. We assume that the teacher has engaged the students' interest in the work, and has encouraged the sort of response and enjoyment which is fundamental.

We can reduce the assumptions which underlie this program to a few declarative sentences. First, the emotional appeal of literature is probably its most important element, but it is precisely this element which cannot be taught. This is the old truism that "you cannot teach enjoyment." Or, putting it another way, "You cannot teach literature, you can only teach about it."

Second, students have minds as well as emotions, and an intellectual understanding of some of the elements of literary structures can increase the enjoyment of the work. One of the higher abilities which distinguishes man from beast is his ability to intellectualize, to objectify. To fail to provide an opportunity for the exercise of that faculty is to fail to help the "whole child" develop.

Third, the teaching of the formal elements of literary structures should always be an outgrowth of reading for pleasure. As we mentioned above, the concepts introduced in this curriculum are designed to build on, rather than replace, reading for enjoyment. We realize that of the total

language arts program, literature forms a fairly small part. Further, we would suggest strongly that of the literary selections read in any given year, a fairly small part of them be given any formal treatment of analysis. Nothing kills pleasure in reading faster than over-analysis.

To achieve the purposes outlined above, we have devised a series of brief lesson plans, each centered around some literary concept--rhyme, or simile, or allusion, or the like. Each concept is treated in three selections ranging from the simple to the more complex. In this way the teacher should be able to adjust the choice of selections to the level of ability of the individual class or student.

Poetry: Mostly Lyric

Since the elements of poetry are in many ways more easy to deal with than those of narrative, we have begun with poetry. While we have imposed no rigid sequence on the order in which the concepts should be introduced, in general it is probably best to move from the more concrete to the more thematic or abstract. Thus, for instance, the idea of rhyme should probably precede the treatment of meter, or the idea of imagery precede that of metaphor.

We have broken down poetic concepts into four main categories, each a little more complex than the one that precedes it. As we mentioned, each concept in each category is treated on three levels of difficulty.

The first category is the one with the most obvious elements. Poetry is a system of sounds and rhythms, and the lessons introduce the basic rhymes and meters. In this category the students move from a study of rhyme and rhyme scheme through study of stanza patterns to a treatment of metrics and simple scansion.* Since children have used rhyme and rhythm from their Mother Goose days, and since they can sing every TV jingle they ever heard, it seems a good idea to start them where they already are.

The second category treats poetry as a system of words. Again, the category begins with the most elementary level, the concept of diction or word choice, with the related questions of "hard" or "soft" diction and denotation and connotation. The sequence continues through words used for imagery to groups of words used for complex imagery or comparison such as simile and metaphor.

The next category deals with what can be called the "situations" of poetry. Here we introduce the idea of the speaker in the poem and the situation or dramatic context in which the poem is being said. This begins, on a very elementary level, the introduction to the idea of the dramatis persona or the assumed identity of the speaker of a poem, and the very important idea that the speaker is quite probably not the author.

*The unit on metrics should be regarded as supplementary. It may be used or not, or it may be saved for later in the year.

Further, for an understanding of many poems, it is important to know what the events were that triggered the utterance, and where the speaker is in relation to the events mentioned in the poem. Such considerations are invaluable in interpreting the tone or attitude of the writer, and understanding his purpose. Finally, this category includes a consideration of the rhetorical patterns of poetry, i.e., what ideas are expressed and in what order.

The last category is in many ways quite similar to the one just mentioned. It deals with the questions of tone, of attitude, of the author's point of view towards his subject, of the whole area of values. In this category the students will concern themselves with such things as satire, irony, and such indirect modes.

A note on the lesson plans. As we have said, all the selections have been chosen for their appeal to elementary school children. The title or text of the work, and the literary concept it can be used to illustrate, appear on the first page of the unit. Following that, we include a discussion of the work as a whole, based on what children might find enjoyable in it. Following that, we discuss the literary concept illustrated by the work, with suggested discussion questions, alternate selections, and suggested activities and follow up. This organization makes available to the teacher a collection of good children's literature which has proven successful in the classroom, with the option of moving from there to a discussion of a particular literary concept, should it seem desirable. In other words, the curriculum provides an anthology of good children's literature, arranged in an order of increasing sophistication, and supplemented--no supplanted--by a sequential introduction to the elements of literary techniques and analysis.

Narrative: Prose and Poetry

Elementary school children read a large assortment of imaginative narrative, both prose and poetry. They read folk tales, fables, myths, fantasy and science fiction, realistic fiction, as well as ballads and other narrative poems such as "The Cremation of Sam McGee" or "The Highwayman." Quite a conglomerate assortment. How does one impose any order (of a literary sort) on all that?

There are any number of ways. The approach we recommend below, just one of several, is designed to give young students some understanding of those elements which are basic to all narrative, and which indeed seem part of our instinctive way of looking at the world.

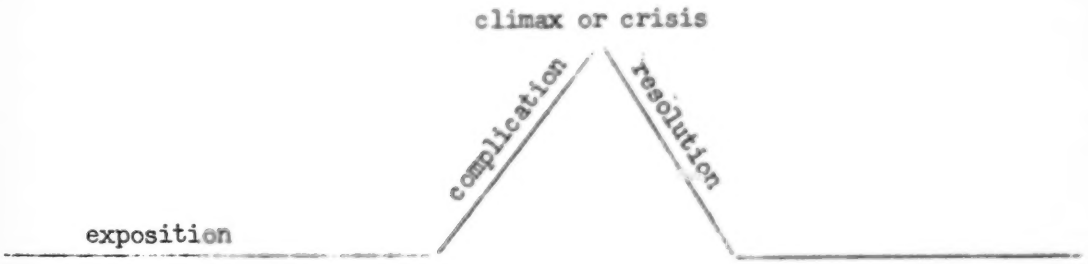
The idea mentioned in the previous paragraph, that there are elements "basic to all narrative," is worth some further development. If the statement is correct, then any narrative can be treated in the same way, whether it be in prose or verse. One of the most noxious misapprehensions in the mind of the average student is that there is a difference between prose and poetry based on its subject matter. The point we are trying to make

is that the idea of "narrative" is more fundamental than the idea of "prose vs. poetry." It doesn't matter what form the narrative takes; what matters is that it is narrative. There is more in common between "Casey at the Bat" and Peter Rabbit than there is between "Casey" and, say, "Old Ironsides."

In their study of narrative, we want students to begin to be aware of those elements common to all narrative, whatever the form it may take.

Narrative, then, is a way of saying something that is more fundamental than the ideas of prose or verse. Narrative, or "story," is such a basic element in the history of human ideas, that it is difficult to speculate on its origin. For as long as man has been a social animal he has told stories as a way of ordering and explaining his environment and his universe. The study of narrative, then, is a very human act, one that has interested man since he began to think and to imagine.

What we are talking about here is the formal structure of a narrative. The standard narrative can be broken down into its basic elements, which should be accessible to the average elementary school child. What the children should begin to see, hopefully, is the fundamental narrative structure of all story. It is basically a pyramid.



The exposition tells us who is who, where they are, and what the situation is. The complication gives us the terms of the conflict. The climax or crisis gives us the clash of the opposing forces. The resolution gives us the movement to a new state of affairs in which the forces involved in the conflict are at least temporarily at rest.

To illustrate, let us take "Casey at the Bat," which is one of the selections in the unit on Narrative. It is treated more fully in the unit, but we can use it here briefly. The first stanza gives us a rapid exposition: bottom of the ninth inning, score 4-2, two out. The complication is quite extended, as we see two men get on, and then Casey advance to the plate and get two called strikes. The climax comes with the third pitch, and then the story moves to its brief resolution in the final stanza: "There is no joy in Mudville; mighty Casey has struck out."

(A note on terminology. Such terms as "exposition," "complication," "resolution," and so on can be confusing to students. If the teacher thinks it better, terms can be used drawn from the children's existing

vocabulary. "Information" or "explanation," for instance, could be possible substitutes for "exposition." Similarly, some word like "opposition" could be substituted for "complication," and something like "solution" could be substituted for "resolution." The point is not the teaching of standard terminology, but the idea behind it.)

Within this basic pattern, which can be diagrammed on the board and discussed in terms of the dynamics of any narrative, there are all sorts of variations. The emphasis can fall on the conflict, as in "Casey at the Bat." There can be flashbacks, in which time sequence is distorted. There can be stories which concentrate on motive (Poe's "The Tell Tale Heart"). But with all the possible variations and emphasis, any narrative can be discussed in terms of its relation to this basic narrative form.

Building on such considerations, it should be possible to have students consider more subjective and evaluative questions, the same sort of questions with which the more advanced sections of the poetry sequence are concerned. What is the author's point of view? What is the tone of the story? What values are being explored and what attitude is being expressed? The sequence here, as in the poetry section, moves from simple to more complex and subjective considerations.

Again, as with the poetry, the lesson plans offer a selection of tested narratives, with a general discussion of each of a number of selected stories as a whole, indicating those points that might most profitably be discussed. In addition, special mention is made of some particular aspects of narrative form which the teacher may wish to pursue with the class. Again, also, the lessons are arranged in a planned sequence, but it is up to the teacher to determine where to begin and to what extent to follow the program.

A word of caution. With narrative, even more than with poetry, overemphasis on formal analysis would be a great mistake. The patterns of narrative are broader and vaguer, at this stage, than the patterns of poetry, and not so readily held in the mind or abstracted from the text. (Perhaps the main reason for this is that narrative tends to be longer than lyric poetry.) At any rate, it is important to remember that the concepts we suggest here are <u>not</u> to be regarded as a substitute for reading for enjoyment, that they are a supplement, not a replacement, an optional added dimension to pleasure, not a sterile catechism.

<u>Some Practical Considerations</u>

The units are arranged in an arbitrary order, the rationale for which is explained on page 42 above. As we have mentioned, the material was written with a hypothetical ungraded fifth and sixth grade class in mind. The teacher will want to adapt these materials to his or her particular classroom. It is clear that some students will not be able or willing to go as far along the road as others. It will be up to the teacher to determine how far to travel.

There is no need to follow the sequence we have laid out. If the teacher thinks another sequence will serve better, it should be tried. But generally speaking, a horizontal approach should be more effective than a vertical one, i.e., concepts from several categories should be treated in a cross section rather than following one to its end at the cost of excluding another. Such a procedure will soon allow for a good deal of cross reference and discussion of more than one concept in any given selection. In other words, a poem each from the lessons on imagery, diction, allusion, and irony, for example, would probably do better than <u>all</u> the poems in any one of those units.

The teacher must decide the point at which to plug in the material, and the rate at which to move. It is important for the teacher to keep in mind the ultimate goal--one which will not be realized for many years: the development of sensitive, informed, and eager readers of literature.

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THE DRAMA STRAND

Introduction

DEFINITIONS

Drama essentially means to do or to act.

Informal drama (also called creative drama, improvisational drama, or playmaking) is an art in which children use improvised movement, gesture, and speech to enact an idea, situation, or literary selection. In informal drama, the emphasis is on the process of creating, as opposed to formal drama, in which the emphasis is on the product--normally performed for an audience.

An improvisation is an exercise in which the participants extemporize a situation. Often certain determinants are given as starting or focal points. For example, the teacher might say, "You found a kitten you want very much to keep. Your mother says you cannot have a pet. Improvise the scene."

To pantomime is to act without words. For example, "Pantomime what might happen if you were alone at night and you heard footsteps outside the window."

Movement in drama refers to the way the body moves, taking the aspects of time, space, weight, body shape, body flow, and relationship to others into consideration.

Theatre form refers to the external staging devices, such as costumes, lighting, properties, and so on, used to enhance and clarify the plot and the characters.

OBJECTIVES OF INFORMAL DRAMA

The objectives of informal drama fall into two important categories: one concerns the child, the other concerns the art. Although the two categories are separated for discussion purposes, the objectives of each should constantly reinforce the other. When one category is consistently stressed more than the other, one is likely to find child therapy and little or no art, or art at the expense and perhaps even to the detriment of child development.

I. Child Development: Objectives

Informal drama seeks to help the child develop an awareness of himself--his physical being, which is the instrument he creates with and communicates with. He becomes aware of the way his muscles respond in movement, the way his body relates to space and to others in space, the

way varying degrees and kinds of effort reflect different attitudes and moods. He becomes aware of his voice and the different ways he can use it to extend and amplify which he is creating, whether through sounds or words.

Informal drama seeks to help the child become aware of himself as a creative being. The creative experience can be described as that time when one becomes so involved in the activity, consciously and unconsciously, that without seeming effort ideas flow in rapid succession, images arise to clarify thoughts, relationships are perceived, and, if one is working specifically in the art of drama, suddenly the movement, the words, the total expression is truthful and right. Even if the experience is momentary, one feels at once exhilarated and satisfied. This is the kind of experience we hope each child can be involved in.

Informal drama seeks to help the child envision himself as an organizer of experience, secure enough to react with spontaneity, flexibility, and absorption, as he learns to control his physical being--his instrument--physically, mentally and emotionally, thereby giving form to the art.

Informal drama seeks to offer opportunities for the child to become more aware of his environment. After a baby discovers the delight of playing with his own fingers and toes and feels comfortable with himself, he expands his vision to include other aspects of his environment. So it is in drama--as the child moves and speaks with growing confidence and faith in his own capacities, his vision and awareness expand. The teacher sees that there are various manipulable objects or furnishings available for stimulation within the classroom. And of course the child sheds light on his own awareness by the kinds of ideas he chooses to dramatize.

Informal drama takes place within the framework of a group. The interaction which necessarily occurs between members of the group leads to another aspect of the child-development objective--an increasing awareness of others, or, the child's vision of himself as a social being. In order to create with others, children need to develop a sensitivity toward their fellows which allows a mutual trust and respect to build up as they participate in the give and take of improvised drama.

II. The Art of Drama: Objectives

The main objective in this category is to help the child understand and appreciate drama, which is a story told by means of dialogue and action. There are two levels of understanding involved here--an intuitive understanding and an intellectual understanding. Because children come to school fully steeped in play, they already have begun to grasp intuitively the essence of drama. Experiences in drama which are totally involving to the individual further this intuitive understanding. Children, particularly from the fourth grade up, also like to understand intellectually what is happening. Drama is to them a meaningful game in which knowing more of the rules makes the game more fun to play. This knowledge

can also give them more freedom to manipulate and design dramatic structure for themselves.

What should children be able to do in the sixth grade after several years of experience in creating drama? In other words, how will the teacher know they are progressing toward the goal of understanding the art? He can ask himself the following questions to help evaluate the effectiveness of the program:

1. Can the children act a polished improvisation without "drying up"--that is, without breaking character and wondering what to do or say next?

2. Are their reactions swift and suitable to the situation and character? Do they stay in character at all times when they are on stage--even when they are not speaking?

3. Is the flow of language confident?

4. Do they achieve good contrasts and climaxes in their scenes?

5. Do they know when to end a scene?

6. When they use costumes, props, lights, or sound effects, do they use them in a way that helps clarify the characters and situation?

If these questions can be answered affirmatively, the teacher can consider that the students understand and appreciate drama, intuitively at the very least.

If a child consistently develops a character, knowing who, what, where, and why about the character, if he consistently creates plots with beginning, middle, and end, problem-complication-climax-solution, if he can either watch or participate in a scene and state its strengths and weaknesses, both in acting and plot development, one can be reasonably certain the child has an intellectual understanding of drama.

THE PLACE OF DRAMA IN THE ENGLISH PROGRAM

Drama is included in two ways in this English program: first, as a subject in its own right, a part of the curriculum like composition, language and literature; and second, as a method for teaching in the other areas of the English program.

The drama curriculum is an attempt to develop a spiral and sequential program for the teaching of drama as a subject. The materials for grades one and two provide an experiential background for the young child, in which an environment, situations, ideas, and questions are set forth to help the child extend his horizons and expand his scope of perception.

The lessons in these early grades seek primarily to involve the child physically, emotionally, and mentally in dramatic action. While the principles of drama are inherent in the material used, there is no attempt to cause conscious learning about the subject of drama. In grades three through six, each year's curriculum is designed to give students from 40 to 45 experiences in drama, in which there is opportunity for learning on both the intuitive and intellectual levels.

Often drama and another subject go hand in hand. For example, in composition the teacher may wish to have the children develop a more acute awareness of their senses so they can write a descriptive paragraph. One of the abilities children need in order to grow in drama is also an acute awareness of the senses. A sensory pantomime may be set up, e.g., picking up a kitten or a snake, followed by discussion and the writing of the paragraph.[1] Literature and drama also work together in some lessons. In the first and second grade curriculum, drama is often used to enhance the student's involvement in a particular poem or story. The same techniques can be applied in the other grades when the teacher seeks to clarify a passage or to stimulate imaginative thinking. Several of the stories included in the literature curriculum in grades three and four have been adapted in script form and used in the drama curriculum for these grades. The purpose for using a script is different from that for the story, but each form serves to reinforce the other. The teacher will probably see other instances in which drama can be used effectively to lead into a piece of literature, or to clarify a passage in a story or poem, or to stimulate imaginative thinking. In other words, a flexible teaching approach is the key.

PRINCIPAL ELEMENTS OF DRAMA

According to Aristotle, whose Poetics has dominated dramatic theory for 2,500 years, the principal elements of drama include character, plot, dialogue, spectacle, style, and theme. The first four are of more immediate concern in a curriculum at the elementary level. (The term "theatre form" has been used as a simplified way of presenting the element of spectacle.)

Characterization is a broad term the teacher needs to understand if he is to be able to help children achieve anything more than a superficial level of character development. To create a character one needs to consider what the character is doing (action), why he is doing it (objective), how he feels about doing it (attitude), and how he accomplishes the action (physical attributes and movement). It is also essential that the character establish where he is--a forest, a burning house, a boat, etc. A child will find it virtually impossible to create that complete a character

[1]Following many of the drama lessons, there are specific suggestions for integrating a particular drama lesson with composition.

without much experience and work. The lessons in the drama curriculum are designed so that each aspect of characterization is treated singly. For instance, some lessons deal mainly with developing the objective of the character, others with character attitude, others with establishing environment.[2]

Plot is the term used in drama to indicate the story as it is revealed through the dialogue of the characters. The drama curriculum deals with several aspects of plot. One of these is basic plot structure--viewed very simply as including a beginning, middle, and end (or problem, complications, and solution). Lessons are planned to deal with each part of the plot structure. For example, one of the most troublesome problems for children is determining an appropriate ending for their scenes--instead of rambling on interminably, or stopping too abruptly. There are lessons designed to lead them to a better understanding of just when a scene should be concluded. Another aspect of plot is conflict. Children become intensely involved when they work with an idea which has strong conflict in it--conflict stemming from a confrontation with others, or with the environment, or with oneself. Suspense is often closely allied with conflict and holds high appeal for children, especially in the upper grades. Another aspect of plot is its locale--an action takes on quite a different meaning if it occurs at the bottom of the ocean, rather than at the supermarket or at home. A similar plot determiner is time--a knock at the door would have a different meaning if it came at midnight, or at noon, or on Christmas Eve, or a thousand years ago, or a thousand years hence. The children will have several opportunities to work with each of the aspects of plot.

Dialogue (or speech), needs little explanation. It contributes to character and plot. The voice becomes part of the character development both in its tone, pace, and dialect, and in the meaning of the words.

While the drama curriculum is based on informal, improvisational techniques, a study of drama would be incomplete if it did not show the relationship between dramatic content and theatre form. By theatre form we mean those devices employed to enhance and clarify the plot and characters, such as costumes, make-up, lights, sound effects, properties, and set furnishings. In grades 3-6, lessons are included in which the children actively use these devices to help communicate their ideas and characters. Other lessons include short play scripts, so that the students can become familiar with the written form of a play, and encounter simple problems of staging.

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[2]Following the summary of drama elements and acting skills is a chart, pages 57-63 showing the various concepts introduced at each grade level. By studying the chart, the teacher will be able to see the sequential development intended for each of the drama elements.

Theatre form implies presentation for an audience. However, the lessons in this curriculum, whether they use improvisational methods or scripts, are not intended to be performed for an audience other than the class members themselves. The purpose for including such lessons is simply to familiarize the students with a few basic theatre techniques and to show the relationship between content and form.

As stated earlier, drama means to do or to act. The central force of drama lies in the participants' physical manifestation of characters, plot, and dialogue--in short, acting.

ACTING SKILLS

The instrument that the child (or actor) uses to create drama is himself. He has his body, his voice, his mind. Obviously a few paragraphs cannot serve as a course in acting, so let us merely note the kind of exercises and experiences which allow the child to develop his instrument.

Movement exercises serve to free the child's energy and emotion; they allow the child to become aware of the workings of his body and to control them; they allow him to develop the ability to communicate through movement; they encourage him to unleash his imagination. Concentration exercises serve to help the child focus his attention on a single circumstance or set of circumstances to the exclusion of distracting factors. Concentration is absolutely essential if one is to create with belief. Sensory pantomimes are a conscious attempt to sharpen perception and open senses to heightened awareness. Imagination exercises serve to extend the mind so that it sees many and perhaps new possibilities and relationships. Speech exercises give needed practice in fluency of verbal communication, as well as promoting clear articulation and voice control. Sometimes exercises are given specifically to develop sensitivity toward others and interaction among players--clearly essential, since rarely does one act in isolation.

Although there are specific exercises designed to help expand concentration and imagination, these two elements should be present in every exercise. The extent to which they are present very often determines how successful a particular exercise is. Concentration is observable both in body responses (movements appropriate to the objective of the action and consistently appropriate to the character being developed) and verbal response (adherence to subject and/or objective). Imagination is observable in both body and verbal response. For example, the child can verbally describe a character or situation, create a plot from a variety of given stimuli, improvise dialogue in a situation, evaluate a scene and make suggestions for improvement, make the transfer from a given situation to one of his own making. Imaginative body response may be seen in the use of many parts of the body to explore movements or in the creating of a character by movement and gesture; it may also be seen in response to a given stimulus--for example, developing an image from a movement, or a movement from an image.

DEVELOPMENT OF CONCEPTS

I. Drama Elements

The drama activities for grades 1 and 2 are mainly preparatory, exercising the child's imagination and laying a broad foundation for the more structured drama study of the later years. In the curriculum for grades 3-6, the conceptual development of drama elements is cumulative in the curriculum. That is, the concepts introduced in grade three for example are used with different materials in succeeding grades, along with new concepts or more complex adaptations of previous concepts. When a concept is introduced in one grade, that means there is a conscious focus on it at that time, even though it may have been incorporated unconsciously by the children in an earlier grade. For example, concepts dealing with conflict are introduced in the fourth grade, but children in earlier grades will have incorporated conflict into many of their scenes.

Grade 3	Grade 4	Grade 5	Grade 6
CHARACTER: A character always has a reason for what he does. The physical appearance of a character affects the way he moves.	CHARACTER: A character reacts to an obstacle. A character reacts to his environment.	CHARACTER: A character reacts to other people. The attitude of a character often affects the way he carries out his action. A character's mood can change within the play or scene.	CHARACTER: Quality of movement often reveals character. Dialogue and voice reveal character. A character enters the scene from somewhere.

Grade 3	Grade 4	Grade 5	Grade 6
CHARACTER (cont'd):	CHARACTER (cont'd):	CHARACTER (cont'd):	CHARACTER (cont'd): People often respond differently to the same stimulus at various stages in their lives.
PLOT: A play or story has a beginning, a middle, and an end.	PLOT: A play is about people (or characters) in conflict. A conflict occurs when a character comes up against an obstacle.	PLOT: Conflict can come from another person, from the environment, or from within oneself. Suspense heightens interest. A play has a mood. A play has a certain style.	PLOT: In any play, there is a problem; complications set in, which cause a conflict; the problem is resolved. The action of a play evolves in a certain place or places. The action of a play occurs at a certain time. A story or play divides itself into scenes when there is a change of time or place, or when a new character enters.
THEATRE FORM: Sound effects can contribute to the believability of a play.	THEATRE FORM: Simple props can add to the clarity of a play.	THEATRE FORM: Simple scenery or furniture add to the clarity of a play.	THEATRE FORM: Make-up can enhance the clarity of a character.

Grade 3	Grade 4	Grade 5	Grade 6
THEATRE FORM (cont'd): Lights can help create the atmosphere of a play. Costumes can enhance the clarity of character portrayal. The audience must be able to hear the actors. A play is written in dialogue.	THEATRE FORM (cont'd): A change of lighting is one way to prepare an audience for the beginning of a play.	THEATRE FORM (cont'd):	THEATRE FORM (cont'd): The actors must be visible to the audience, regardless of the size and shape of the acting area or stage.

DEVELOPMENT OF CONCEPTS

II. Acting Skills

The conceptual development of acting skills is cumulative, but in a different way from that of the drama elements. Most of the basic concepts are formally introduced in the third grade, though children using this curriculum in grades one and two will have gained an unconscious awareness of them. The cumulative development comes with an increase of scope, depth, and difficulty of the exercises as the child builds upon previous experiences in drama and increases his capacity to think abstractly, to analyze, to perceive relationships, to note details, and to control his physical expression.

Grade 3	Grade 4	Grade 5	Grade 6
MOVEMENT: General Concept: Movement can free the child's expression and allow him to control his energy and imagination. Basic Concepts: 1. Good movement comes from relaxation. 2. Awareness of the body facilitates movement. 3. The body can move in diverse ways. a. Individual movement. b. Leader and group movement.	MOVEMENT: B Basic Concepts: 1. Good movement comes from relaxation. 2.a. Emphasis on parts of the body isolated variety of movement. 3.a. Individual movement within small groups.	MOVEMENT: Basic Concepts: 1. Good movement comes from relaxation. 2.a. Emphasis on parts of the body isolated to express abstract qualities. 3.a. Small groups coordinate movement. b. Moving to music.	MOVEMENT: Basic Concepts: 1. Good movement comes from relaxation. 2.a. Developing awareness of specific muscles needed to hold positions. 3.a. Partners alternate rhythms.

Grade 3	Grade 4	Grade 5	Grade 6
MOVEMENT (cont'd): c. Rhythmic movement.	MOVEMENT (cont'd):	MOVEMENT (cont'd):	MOVEMENT (cont'd):
4. Movement occurs in space. a. Awareness of individual space. b. Emphasis on the three levels of space.	4.a. Sharing space with a partner. b. Directions of movement.	4.a. Moving through a crowded space.	4.a. Patterns in space.
5. Movements are made with different kinds of effort, determined by use of weight, time, and space. a. Body heavy and light, slow and fast.	5.a. Changing space substance imaginatively.	5.a. Interpreting attitudes through movement.	5.a. Changing spatial relationships by changing effort.
6. Pantomime requires clear movement and gesture. a. Gross character movement.	6.a. Using objects. b. Becoming objects.	6.a. Changing style: exaggerated vs. realistic.	6.a. Detailed character movement.

Grade 3	Grade 4	Grade 5	Grade 6
SPEECH: Natural flow of speech stems from involvement in the situation. One communicates ideas with vocal tone and pitch, as well as words. Speech communication needs clarity of diction.	SPEECH: Communication requires listening as well as speaking.	SPEECH: (Emphasis on variety of tone and pitch, and on clarity of diction.)	SPEECH: The rate of speed on uses to express ideas differs according to the given circumstances.
IMAGINATION: General Concept: Every human being has an imagination which is developed by use. Basic Concepts: The senses stimulate the imagination. Movement stimulates the imagination. The word "if" stimulates the imagination. The need to solve a problem stimulates the imagination.	IMAGINATION: (The concepts are the same, but in each successive grade there is less need for the teacher to stimulate and guide ideas.)	IMAGINATION:	IMAGINATION: Exercising the imagination can develop agility and speed in perceiving relationships.

Grade 3	Grade 4	Grade 5	Grade 6
CONCENTRATION: General Concept: The concentration of attention should be focused on a specific object, circumstance, or goal. (The general concept continues throughout the grades, with the concentration increasing in duration and widening in focus each year.)			
SENSORY AWARENESS: General Concept: Sense perception is heightened by conscious focus on each of the senses. (The general concept continues through the grades, with increasing sensory awareness revealing itself in the greater detail and accuracy with which the children pantomime, and their ability to focus on more than one sense at a time.)			

SUGGESTIONS FOR TEACHING THE DRAMA CURRICULUM

1. Although these lessons have been carefully planned and thought out, each class is different and the teacher should decide for each lesson whether the material and exercises are suitable for his class. If the suggestions in an exercise do not fit the class--if the children's experience precludes the ideas given, or if the ideas seem either too sophisticated or too simple for the group, the teacher should change the material so the children can relate to it. In changing the material, however, an effort should be made to work with the concept included in the original lesson.

2. These lessons should not be used without detailed thought and planning beforehand. All the possibilities of action should be thought through so the teacher is prepared to discuss what the children come up with in terms of the objectives for the lesson.

It is imperative that each teacher make these lessons part of him and that he presents them in his own way. The lessons are written as they are in order to show how a lesson should flow. They are not intended to be used verbatim. After teaching several sessions, each teacher will no doubt discover how much or how little discussion guidance is needed in order to explore a concept with his particular class.

3. The lessons should be checked well in advance so that any necessary materials can be gathered. In the table of contents for each grade, a notation is made of materials which may be needed for specific lessons.

4. If the class needs more work in a certain area, the lesson can be altered to suit the need. For example, if concentration is very low at some time, a series of concentration exercises would be helpful. Following this introduction, the major teaching concepts are cross-referenced in an index according to pertinent lessons (see pages 73-4, below). It is perfectly satisfactory, and even desirable, to use exercises more than once, especially if the children are particularly responsive to certain exercises. Also, the teacher should feel free to use exercises from any grade level from first through six if they are applicable to his class.

The by-word is "Be flexible!" There should be no hesitation to try new ideas.

5. Some lessons are planned so they will take two class sessions. It is usually left to the teacher to decide where the first session should be terminated. On the second day of a lesson, it is wise to give a warm-up exercise before continuing the lesson. If a specific warm-up is not indicated, the teacher can use one from a previous lesson or one of his own.

6. There are special lessons for Halloween and Christmas holidays, and for spring. The teacher should note where these lessons are so they can be included at the appropriate times.

7. Movement is less restricted and much more stable if the children take off their shoes. They should get into the habit of removing their shoes at the beginning of each drama session. If slippery socks present a problem, they can also be removed until the end of the session.

If some children are concerned about soiling their clothes, the teacher can ask them to wear suitable clothing on drama days--something they won't mind doing floor work in.

8. Many of the lessons can be used in the classroom with very little or no furniture adjustment. It is up to the teacher to determine what he considers to be enough space for particular exercises. The first few lessons in each grade should definitely be used in the regular classroom. Then, if there is a room or gym with more space available, a move may be desirable. It should be remembered, though, that a very large space presents different kinds of control problems.

9. The use of a cymbal or tambourine, or other instrument, is a good control device. It can be used to call the children to order, to start or stop action, to help create mood and rhythmic background. Such a device is far more effective than the teacher's voice.

10. Never let the children begin acting until all are concentrating and quiet. Insist that they wait for the signal to begin.

11. Set up one inviolable ground rule when, and if, it seems necessary: If any children feel they cannot proceed without touching someone else, or if they interfere in any way with others, they may sit quietly and watch. Respect for others' efforts must be a requisite. Each teacher will no doubt find his own way to handle this when the situation arises, but interference should not be allowed to continue.

12. When questions are asked, it is not necessary to hear a response from everyone. The important point is to know that the children are responding to the question inwardly, if not overtly.

13. Groups:

a. Lessons often ask that the children work in pairs. Try to see that each person works with different partners from one time to the next.

b. Group work usually starts with twos then progresses to include larger numbers. When working in fours or fives, if some children seem left out and do not contribute, go back to using smaller groups.

c. When small groups are planning a scene, the teacher should go around to various groups to see if each has an idea. If they are having difficulty, he can ask questions to help stimulate the flow of ideas.

d. If the students don't seem ready for independent group work, the teacher can plan a scene with the entire class, then either play the scene in groups, or ask volunteers to play it for the rest of the class.

e. When various groups are playing their scenes simultaneously, they do not have to end at the same time. The groups should be directed to sit down, right where they are, when they are finished. They can watch until the other groups are done.

f. When the word "audience" is mentioned in the lessons, the term refers to those members of the class watching other members perform. The audience should always be directed to watch for something specifically related to the particular drama concept with which the lesson deals. After watching, they should be given an opportunity to respond.

g. In many lessons the option is given to have the groups play simultaneously or to have those who wish to do so play their scenes for the class. However--beware! Teachers have discovered that when the children are allowed to play their scenes for the class too often, their playing often becomes superficial and the level of concentration is poor. In other words, they begin to play only to an audience, rather than becoming involved in the role and the creative process. It is not necessary nor is it desirable to show scenes every time.

h. When a group does show their scene, they must be willing to share their voices so that they can be heard. Otherwise they should not be allowed to show the scene. If voice projection is a big problem in the class, some speech exercises may be in order.

14. Employ a student to be stage manager to help set the stage, give the signal for action, work the lights, etc., whenever possible.

15. If the class seems too excited at the end of the session to work satisfactorily at something else, be sure to use a brief relaxation exercise or concentration exercise to help them calm down. A discussion or quiet music can also be helpful.

16. The term "side coach" refers to the brief comments or questions made to help direct concentration or heighten mood or introduce a new idea while the children are acting. Students soon learn to listen to the teacher's voice while they continue to play.

17. The teacher should keep in mind that all responses, sincerely intended, are acceptable. He should not go into lessons with preconceived ideas of what is "correct" or acceptable. Their way may be better!

18. If certain scenes and characters seem too superficial, the problem will probably lie in one of two areas. First, the students may not have identified sufficiently with the characters. In this case, the teacher can ask further questions to elicit how the students would feel and what they would do in this kind of situation. If they still cannot identify, the material is wrong for them. Try another lesson instead.

Second, the students may have started with good involvement, but perhaps they have become easily distracted and unable to sustain the characters. In this case, more exercises in concentration and sense awareness may be in order, to cause them to focus on details and objectives.

19. Children are often directed in these lessons to close their eyes. The purpose for this is to aid concentration and to help them visualize the action before they actually do it. Most children have no trouble closing their eyes, but occasionally a few seem unable to do it on demand. In such cases, they can simply look down at the floor, with eyes lowered rather than closed.

20. Use of tapes:

a. There are tapes recorded for grades 3-6. They are intended for use at a particular point, noted in the curriculum. Description of the tapes, and specific suggestions for using them, are included in the lesson plans. The tapes should be played at a speed of 7-1/2 ips.

b. The teacher should be sure to listen to the tape before using it in class.

c. The length of the tapes varies. Although a tape may be only fifteen minutes long, the lesson itself may take longer if the students are directed to do a specific scene at the end.

d. Although there is time allowed on the tapes for dividing into groups, preparing scenes, etc., the time allowance may not be adequate for the class. If this is the case, the tape can be stopped until the children are ready, then started again.

e. Before playing any of the tapes, except those with stories, the children should be directed to take off their shoes and find their own space so they are ready for action.

21. The teacher's attitude is important to the success of the program. If he goes into the lessons with a spirit of fun and of an adventure to be shared, the students will respond in kind and learn more as a result. Relax and enjoy!

NOTES ON THE USE OF SCRIPTS (Applicable to grades 3-6)

1. The scripts are not intended to be performed for an audience other than the class in which they are used.

2. They are intended to be read (rather than memorized) as they are acted out, for the rest of the class. The scripts are short, usually running about ten minutes.

3. a. Third and fourth grade scripts:

There are nine plays included. They are adaptions of folk tales, fairy tales, or myths. Six of the plays have narrative versions in the literature curriculum.

There are only five lessons in each grade calling for scripts. The teacher should choose the plays according to the interests of his particular class. Naturally, the teacher may use as many scripts as he wants to. Our only request is that the teacher does not introduce the first script until the lesson designated for it appears in the curriculum--for example, Lesson 22 in third grade, Lesson 21 in fourth grade. The scripts should not be used to the exclusion of the other lessons, or the students will lose ground in concentration and involvement.

b. Fifth and sixth grade scripts:

There are five plays included. Two of the plays have been adapted from stories in the fifth and sixth grade literature curriculum: "The Cat That Walked by Himself" and "The Story of Keesh." These will be much more meaningful if they are used after they have been introduced in narrative form. The other three plays are folk tales we thought fifth and sixth graders would especially enjoy.

4. Please note that the scripts are included in the curriculum only after at least 20 to 25 lessons of informal drama. The students must have many experiences in improvising before they can use the scripts successfully.

5. On a day when a script is used, only the members of the class who are in the play will be involved in the preparations. Copies are included for each speaking part, one for the teacher, and one or two extra copies to be shared among those who have non-speaking parts or are members of a crowd.

6. Some characters have very few lines, and, in a couple of plays, there are characters necessary to the action who have no lines. This practice has been followed so that all levels of reading ability can be accommodated.

7. Below is a suggested general procedure, although each teacher will probably find a format that suits his students and time and space

needs more specifically, as he works with the scripts. The preparation can be done in one day or it can be divided so that it takes two days.

a. At the beginning of the day, the teacher announces that the script calls for a certain number of people. He asks for volunteers. When choosing the participants, he should try to keep a balance between good readers and slow readers. For the first script, try to choose students who can work well independently and will cooperate in a group situation. They will help set the tone for the remaining scripts.

b. Give a script to each child. They read it out loud, in a group, while the teacher listens. The teacher explains any words that might be new to them. For the first reading, it is not important who reads which part.

c. Cast them in specific parts, keeping in mind ability levels of reading. It is vital that they understand each character is important and necessary to the plot, no matter how few or many lines he speaks. Whenever an actor is on stage he should act as the character would, whether he is speaking or not.

d. Have them read the play aloud again, each person reading his own part. From this point on, they can probably do the rest of the preparation alone, with very little teacher guidance.

e. Following each script is a list of questions for the actors. Each actor should look at and answer to himself the questions pertaining to his particular character. The questions require the actor to use his imagination about the character. The answers are not always specifically in the script.

f. Encourage them to decide how to stage the play. It is best if one particular area of the room is always designated as the stage. The students then decide where the doors are, what furniture should be included and what they can pantomime, where they will go when they are off-stage. Specific staging considerations are listed following each script.

   If a simple curtain or cardboard screen can be set up, it will add to the illusion of the theatre. It will also prove less distracting to other students when the play is being rehearsed.

   Because it is difficult to handle props when reading a script, most action is better when pantomimed, unless the students think the props are absolutely necessary.

g. Have the cast read through the script again, including any bits of action they feel necessary or suitable to the play.

One person could be designated as director to give suggestions for action and to make sure each person is "sharing his voice" (that is, speaking loudly enough).

Another person could be the stage manager to do things like work the lights, if there are any, or call curtain, or put the furniture or other set pieces in the right places when the scenes change, etc. The stage manager and the director can look at the Staging Suggestions noted in the lesson accompanying each script.

They may want to rehearse the play more than once, depending upon the time available and their enthusiasm. The plays are flexible enough so that they can be done very simply or quite elaborately, according to the imagination of the cast.

h. Have the cast read the play for the class.

i. After the play, the teacher can lead the audience in applause, if they don't applaud spontaneously. (Sometimes they won't think to clap in a school situation.) Then, the class can discuss the story, amusing situations, or some of the characters with the class. But the teacher should try to guide the children away from making remarks about the quality of the acting in any way that is critical. Suggestions for evaluation follow each script.

If there was a general problem in the presentation, such as the actors not speaking loudly enough or everyone being huddled together, the teacher might ask the class what to do to improve these things. He can deal with the problem as if everyone is involved and each one can improve. The problems should be approached as a challenge and in the spirit of fun. It might be advisable to wait until the day after the play to discuss problems.

8. The relative language difficulty for all of the plays is approximately the same. However, some plays are more complicated than others in respect to the number of scenes or staging problems. Following is a list of the plays, progressing from the simpler ones to the more complex. If a play has a narrative counterpart in the Literature curriculum, that fact is noted after the title.

The Contest	(Adapted from a Greek myth. Narrative version in the third and fourth grade literature curriculum.)
The Indian Cinderella	(Adapted from an American Indian fairy tale.)

Two Neighbors	(Adapted from a French folk tale. Narrative version in the third and fourth grade literature curriculum.)
The Fool of the World and The Flying Ship	(Adapted from a Russian fairy tale. Narrative version, in an Irish rather than Russian telling, in the third and fourth grade literature curriculum.)
The Hammer of Thor	(Adapted from a Norse myth. Narrative version in the third and fourth grade literature curriculum.)
Deucalion and the Flood	(Adapted from a Greek myth. Narrative version in the third and fourth grade literature curriculum.)
Rumplestiltskin	(Adapted from the Grimm brothers fairy tale. Narrative version in the third and fourth grade literature curriculum.)
The Magic Drum	(Adapted from an African folk tale.)
The Squire's Bride	(Adapted from a Scandinavian folk tale.)
The Cat That Walked By Himself	(Adapted from the story by Rudyard Kipling. Narrative version in the fifth and sixth grade literature curriculum.)
The Story of Keesh	(Adapted from the story by Jack London. Narrative version in the fifth and sixth grade literature curriculum.)

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*If students need more work in a certain area, the teacher may want to use exercises in that area from a different grade level.

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PLOT			
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Costume			
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Lights			
Lesson 11	Lesson 15	Lesson 11	Lesson 22-23
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	Lesson 15	Lesson 29	Lesson 33
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			Lesson 36

THE LANGUAGE STRAND

Teaching About Language

There are two kinds of language instruction. The goal of one is to develop skill in using language. The goal of the other is to teach something about language. These two kinds of instruction are intertwined in much of this elementary English curriculum. Though they are related, a teacher should be aware of the differences because of the differences in what to expect from each and the techniques of teaching. The differences in the two are related to what linguists call linguistic competence and linguistic performance.

As linguists use the term, linguistic competence refers to the internalized knowledge of the rules of language that enables any normal human being, no matter what his background or culture, to produce utterances in his language and to understand the utterances of others. It is what we acquire in the first few years of life as we learn our native language. It is probably not possible to actually teach this kind of competence. In fact, it is impossible to prevent a normal human being from acquiring it. How this happens isn't very well understood yet, but it seems clear that we unconsciously acquire a whole set of rules for producing sentences. By the time a child comes to school he has acquired a substantial part of this body of rules that govern his use of language. He can think and talk in sentences, many of them quite complex. He can make statements, both affirmative and negative, can ask questions and give commands. He can combine simple sentences into more complex ones. He of course does this without being aware of what he is doing.

Linguistic performance has to do with how a person uses his internalized knowledge of the language. Performance varies from person to person, and each of us has different levels of performance at different times, depending upon such things as time, situation, our physical well-being, and state of mind. Language instruction in spelling, writing, and the effective use of language is really concerned with performance. Both composition and literature are concerned with the uses of language--with performance.

The other kind of language instruction--teaching about language--is more concerned with linguistic competence than with performance. Its goals are primarily:

1. To make the child aware of language and what he is able to do with it.

2. To help him understand something about what language is and how it works.

3. To develop in him an interest in and curiosity about language and a sense of confidence in his own ability to use it.

What does it mean, to teach <u>about</u> language? When we make a child conscious of what a sentence is we are teaching him about language. If we make him conscious that some sentences are statements and some are questions, we are teaching him about language. When we make him conscious that if we give him a statement he can turn it into a question, we are showing him something about his own linguistic competence. This isn't something someone has to teach him. He already knows how to do it--and many, many other things. When you make him conscious that as a human being he can use language and can do many things, because he can use it, that animals can't, we are teaching him about language. We are teaching him about language when we help him realize that he can use language to get what he wants; to communicate with people far away; and to tell people where, when, and what. And we are teaching about language when we teach him that language has sounds and parts that go together in a certain way, which he is already aware of, and that words have many kinds of meaning.

The language strand in this curriculum is not concerned so much with the uses of language as with the nature of language itself as a uniquely human phenomenon. (Other parts of the curriculum are concerned primarily with the uses of language.) This approach to language study is based on several convictions: 1) that language is such an important part of human existence that it is worthwhile for humans to understand something about it; 2) that elementary school children have already acquired the complex set of rules that enables them to use their language, though they are not aware of what they know; 3) that the purpose of language study in the school should be to help children become aware of what they know about and can do with language; and 4) that such an awareness is of interest to children because it helps them to appreciate and understand something about themselves. Throughout the curriculum, we emphasize what the child already knows and can understand about himself. Indirectly, developing an attitude of appreciation for and interest in language should carry over to the lessons in other parts of the curriculum where students are concerned with the uses of language.

The language lessons in this curriculum incorporate a number of the concepts and principles and some of the information which have been made available by modern linguistic study. These concepts are developed at different levels in different years, thus reflecting the philosophy of Jerome Bruner that children can understand the basic principles of any discipline if the principles are presented at a simple and unsophisticated level. The lessons for grades 3-6 are organized into separate but related units, each of which develops one of the concepts about language. The curriculum for grades 1 and 2, although it is intended to be unstructured, provides a background of understanding that the curriculum of the higher grades can build on. The concepts, as they are developed in grades 3-6, are discussed in the following paragraphs.

1. Language is an internalized human system. All living creatures have some means of communicating with other creatures of their own species. These means range from simple tactile signals by which one-celled creatures attract others of the same species, to the complex system of the social insects and of man. Man communicates by means of human language. Though language is not man's only means of communication it is the most complex, and other means are related to language and can be interpreted by language. Human language shares some of the characteristics of the communication systems of the lower animals. Like them, it makes use of arbitrary symbols that are used in a predictable way, that is, according to rules. Each species of creature has its own system. Some systems are quite limited in the messages that can be produced. The human system is organized in such a way that an infinite number of messages (sentences) are possible. This is one of the characteristics of the language of humans that is shared by almost no other species.

In most systems, the creatures using the system can both produce messages and understand messages being produced by other members of the species. Humans are both hearers and speakers of the language. But the one characteristic of human language which, as far as we know, is peculiar to the human system is that humans need no immediate stimuli to trigger the use of language. Man can communicate about what happened long ago and far away; he can use his language to communicate about what may never happen as well as about abstract ideas. This characteristic is undoubtedly related to his ability to develop a complex civilization and to the nature of the human mind itself. So the study of language helps us know something about ourselves.

The lessons in the first two units of the third and fourth grade, "Human Language" and "Communication Systems," and the first unit in the fifth and sixth grade language curriculum are concerned with this concept of language. They attempt to do two things: 1) by comparing human language with animal systems of communication, they attempt to make students aware of how human language differs from animal systems and how it enables human beings to do many things that animals cannot do; and 2) by examining various systems, the lessons try to make students aware that language is a system which they already have and can use.

2. The system consists of a set of rules. The third unit of the third and fourth grade curriculum, "You Already Know It," and the second unit of the fifth and sixth grade curriculum, "How Sentences Are Made," are concerned with the nature of the system, that is, with the actual structure of sentences and how they are put together. This is the area of language study commonly referred to as grammar, and it is important that we now define this term as it is used in connection with this curriculum. Many people believe that there is a "correct" and an "incorrect" way to use language, and that grammar is what tells us which is which. For them, that which they consider correct is grammatical and that which is incorrect is ungrammatical. Moreover, they believe that correctness refers to the forms preferred by the speakrs of "standard English," al-

though the forms of standard English vary greatly from place to place and person to person.

The term grammar as it is used in modern linguistic study, however, refers not to a standard of correctness imposed from without but to the internalized rules which speakers of a language follow in producing and understanding the sentences of their language, and to a description of these rules. A sentence is grammatical, according to this definition, if it has been produced according to the rules of the system. It is ungrammatical if it has not. Thus

I ain't got no pencil.

and

I don't have any pencil.

are both English sentences produced by rules of the language. One of the sentences is preferred by one set of speakers of English, and the other by another. But both sentences belong to the language, and both have been produced by the internalized rules of the speakers. They simply represent two different varieties of English. On the other hand,

have don't no pencil I

has not been produced by any rules of English and would be used by no speakers of English. It is a completely ungrammatical group of words. A study of grammar, then, is concerned with describing the actual system that is language.

This elementary school curriculum does not concentrate on the rules of grammar nor on grammar as a formal system. Rather, it is concerned with developing some concepts and making students familiar with some terminology that will prepare them for a more detailed study of grammar in later years. It might be called a pre-grammar curriculum.

One of the concepts developed in this language curriculum is that sentences are made up of parts within parts within parts. Students are made aware that they already subconsciously recognize the differences between the various parts of sentences and know how to put them together. After they have identified some of the parts--not by definition or by name, but by seeing how they behave in sentences--they learn what the parts are called: nouns, verbs, adjectives, adverbs, etc.

Students also discover that they know how to combine sentences and to change sentences around according to grammatical rules. They can make questions out of affirmative sentences and affirmative sentences out of questions, passives out of actives and actives out of passives. They know how to make sentences negative. They know how to make relative clauses, without knowing what a relative clause is. The emphasis throughout is in

showing students what they already know about language and are doing with it all the time, not just in the classroom. This kind of awareness is sound preparation for the specific study of grammar in the junior high school years.

In the language curriculum we make no sustained attempt to impose a particular variety of English. This is not to say that it is unimportant for students to become aware of the differences between the usage preferred by educated speakers of English and the forms these speakers avoid. It is to say that we do not believe one can impose a different variety of English merely by setting up a list of "do's" and "don'ts" in the classroom. It is our conviction, based on much evidence in linguistic research, that people do not change their patterns of usage until it becomes expedient for them to do so, and that this normally doesn't happen in the elementary school years. On the other hand, if we make young children overly anxious about whether they are saying the "correct" thing or not, we can inhibit their free use of language, and it is this free use that we want to emphasize in these early years. Once students have learned to express themselves both in writing and in speaking with ease and fluency, they can be held increasingly, through the six years of junior and senior high school, to the requirements of educated usage, as they are to other conventions of the adult world.

3. Words are the building blocks of language. Although teachers of English language arts should be aware that words themselves can be broken down into smaller units (usually called morphemes), it is not inaccurate to think of them as the building blocks of language. The units on words in this curriculum, called "Fun With Words" in the third and fourth grades and simply "Words" in the fifth and sixth, are concerned with showing students all the various things they already know about words: that they are pronounced, they have various kinds of meanings, and they have different functions in the sentences of the language. In the fifth and sixth grade curriculum and in a few lessons in the third and fourth, students learn something about the history of words and how they have entered the language. At each level there are sections on using the dictionary. Overall, the units are intended to make students curious about words; conscious of the way they use them; and proud of their individual stock of words (their word bank), which they are encouraged to increase.

4. Language is gradually changing. As long as language is used it will change. The process is usually so gradual that we are not aware of it, but because of what we know about how language has changed in the past we can be certain that it is changing right now. Over a long period of time the changes are quite regular, though they may seem isolated and unrelated at any given moment in history. We don't know what causes many of the changes, particularly changes in pronunciation and grammar, but we do know that certain events in history have had an effect on language. English is different from other languages because of various historical events. One was the coming of the Germanic tribes, the Angles and Saxons and Jutes, to the British Isles, where they were isolated from the speakers of dialects of the language. Another was the invasion of England by the

French-speaking Normans, who ruled it for several centuries, leaving a mark on the language.

In Language V and VI the section on language change, called "Language History," attempts only to make students conscious of language changes by letting them see and hear English in various stages of its development and by telling them about some of the historical events that have had an effect on the language that they speak today. There is no unit on language history as such in the third and fourth grade curriculum. Instead, students are briefly introduced, in the unit called "Fun With Words," to the fact that words have a history.

5. Language has great variety. Because language is constantly changing and because of the great variety of factors which affect language, it is inevitable that languages vary from place to place and time to time. Even individual speakers of the same language vary greatly in the language they use. People who belong to the same speech community, that is, who live close together and speak the same variety of a language, are said to speak a dialect of the language. Each of us speaks a dialect of English, for example. No one dialect is any better intrinsically than any other. It is just different. Dialects vary in pronunciation, grammatical structure, and vocabulary. In addition to the variation among dialects, within any one dialect there are variations in style which depend on the occasion and the purpose for which we are speaking. We are, for example, more formal with some people than with others, and more formal on some occasions than on others.

The purpose of the lessons in the unit called "Variation in Language" in the third and fourth grade curriculum and "Variation" in the fifth and sixth grades is to help students understand 1) that variations and differences exist in languages as in other things (we don't all look alike, dress alike, act alike); and 2) that such differences are natural and inevitable. The intent is to develop an attitude of tolerance for individual differences, in language as in other things, and also to help students become aware of some of the kinds of differences that exist. Such an awareness and tolerance should eventually contribute to an understanding of the differences between the usage of educated speakers and the forms that these speakers avoid and should help students, in later years, to choose intelligently for themselves the variety of English they wish to speak.

Usually the variations from the norm which one finds in a classroom make up a fairly small percentage of the total language output of any one child. Basically, since we are all speakers of English, our dialects are more alike than different, else we could not understand one another. But for someone who quivers when he hears the word "ain't," this small percentage may receive far more attention than it deserves proportionately. For those teaching in some of the inner city schools the variation may be greater. That is, there may be students whose dialects vary to the extent that they interfere with communication, almost as a foreign language would. In other words, the dialects may include many basic rules that

differ from those of standard English. In that event a teacher needs to understand the nature of the differences and should seek help outside of this curriculum. Such students require special instruction and a different kind of curriculum.

The Language Strand for Grades 1 and 2

The language performance of many children in the primary grades (and older) is not equal to their competence. Therefore one of the goals of language instruction in these grades is to raise their level of performance, to help them use better what they already know unconsciously.

Again, though there is much that is not known about how people acquire language, it seems clear that performance can best be developed by providing the environment and the experiences that expose children to language and require them to use it in natural situations. A child that has been talked to a lot and has grown up in the kind of environment that enables him to converse frequently with others usually arrives at school with a higher level of linguistic performance than one that has not been raised in an environment requiring much use of language. This has nothing to do with his IQ.

So it would seem that one of the most promising approaches for developing linguistic performance in the primary years is to provide the experiences for the child to hear and use language frequently. The experience approach to composition in this curriculum attempts to do just that. As in the upper grades, it creates the necessity and the desire to use language and provides ways to explore its uses. In a different way the literature curriculum does this also, by providing much exposure to language used imaginatively and effectively. And to the extent that language is involved in drama, the curriculum also provides an environment where the child will be motivated to develop his linguistic performance.

The language curriculum itself, in the primary grades as in the upper grades, is more concerned with teaching about language and in doing so uses two approaches. Since any experience that involves language can provide an opportunity to talk about language, there are a variety of suggested activities in connection with the stories and poems in the literature section. They deal with many aspects of language. It is not intended that they should all be used. They should be selected with great care at appropriate moments so that they enhance rather than detract from the enjoyment of the poem or story. They are provided to help the teacher spot the opportunities for language instruction which can be used when anything involving the use of language is being studied.

The other approach to teaching about language is independent of the other strands in this curriculum. It consists of a variety of game-like activities which require students to use language and to discover something about it and about what they are able to do with it. For example,

there are games that require children to build sentences and help them discover that words go together in a certain order. There are sentence-combining games that provide practice in constructing complex sentences. Each of the games concentrates on a specific aspect or fact about language. There is little or no attempt to analyze or identify parts by name. The idea is that by isolating a particular language fact and building a game around it, we can make the child conscious of the particular fact. For example, a game that concentrates on all the ways it is possible to tell where something is, would develop an awareness in the child of this kind of part in the language. It could also, of course, increase the child's ability to use this kind of part. (Later on in school he will learn that this kind of part is called a "place adverbial.") The overall purpose, of course, is to provide familiarity with many aspects of language that can serve as a starting place for the more structured curriculum of the later years.

The Format of the Lessons for Grades 3-6

The teacher material for the third and fourth grade curriculum consists of seven units bound in seven separate booklets. Each booklet contains an introductory section which includes a statement of the purpose(s) of the unit, a list of materials needed for teaching it, and background information about the concepts to be taught. In addition there is a specific statement of purpose and list of materials for each individual lesson and a detailed section of suggested procedures to use. Most lessons also include suggestions for possible extension activities. Some lessons have no student material, but whenever there is material for the student a copy will follow the teacher version of the lesson. Copies for the student are printed separately and are contained in manila folders labeled with the name of the unit, the name of the lesson, and the grade level. In each folder are enough copies of a lesson so that each student may have one.

Many lessons also include supplementary material consisting of such things as tapes, charts, material to use on the overhead, activity cards, etc. All the supplementary material (except the tapes) for each unit is found inside a Supplementary Material envelope which is inserted in the copy of the teacher's guide for that unit.

The teacher versions of each of the lessons in the fifth and sixth grade curriculum include a statement of purpose of the lesson, a description of the content, whatever background information is needed to teach the lesson, and some suggestions for procedure. A copy of the student lesson is also included when there is one. Copies for the students are filed separately in manila folders labeled with the name of the unit, the number of the lesson, the name of the lesson, and the grade level.

The units called "You Already Know It" and "Fun With Words" are the same for both third and fourth grades. Each includes some material which is probably more suitable for the fourth grade level than for the

third. Suggestions are made for using this material only with the more advanced students. When choices are possible, as they often are, in selecting material to use, these are noted.

The Approach in Grades 3-6

Throughout the curriculum the approach is inductive. The lessons are for the most part designed to get students to think about language for themselves and to help the teacher induce certain information and generalizations from the students. The emphasis should be on developing the child's natural curiosity about language, creating an awareness of and interest in language as a very personal thing, but not on imposing the "right" answers at every point. The history lessons, of course, necessarily consist of information which the students will read about. But there are also questions which should lead to generalizations.

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"Road Signs to Writing" (V-VI) - A usage handbook: advanced version

THE COMPOSITION STRAND

The composition curriculum is based on the belief that effective speaking and writing can be taught--that carefully planned lessons can encourage growth in cognitive skills and verbal expression. But because we recognize that composition is not easy to teach and that many teachers may welcome help in teaching it, we have tried to develop each lesson in the composition curriculum quite fully. That is, each lesson contains a sequence of teacher-directed activities intended to arouse children's interest, help them discover things they wish to say, and then lead them to present their thoughts and feelings either orally or in writing.

We regard proper motivation of the child as fundamental and have therefore given it a good deal of attention. Each lesson begins with an activity or discussion to capture interest and focus children's attention on a given task or problem related to a composition assignment or to the development of skills and attitudes useful in composition. For example, one lesson may involve doing an experiment, another may present a problem to solve, while yet another may involve talking to other people to get their opinions or reactions. Each lesson provides a complete teaching strategy for using the activity to develop composition skills.

By the time children enter school, they are already proficient in using language; most of them are able to communicate orally nearly everything they want to say. The major objective of the composition curriculum is not to teach students to speak and write but to increase their competence--to help them speak and write more easily and effectively. To this end, the composition curriculum provides opportunities to explore, to think about, and to use language in interesting and meaningful situations. Furthermore, it provides an opportunity at all grade levels for students who are ready to assimilate, either consciously or unconsciously, additional techniques for more effective communication, without at the same time penalizing or putting undue pressure on less capable students.

Levels A and B (Grades One and Two)

Composition activities in the first and second grades are predominantly oral, both because children in this age group are obviously still limited in their writing ability, and because adequate groundwork in oral language skills must be laid before children can be expected to write well. The composition curriculum for these levels offers a variety of games and other activities designed to encourage the development of proficiency in oral language and to introduce children to written composition.

The composition curriculum for grades one and two is not structured. Rather, it is composed of activities of an informal and exploratory nature to help children acquire necessary skills and discover the pleasure there is in using language for self-expression and communication. We do not mean to suggest, however, that a child's language development should be

left to mere chance. Thoughtfully planned experiences within a stimulating environment will help to encourage maximum language development in the child.

We try, in the curriculum for these two years, to foster various skills and attitudes which we hope will lead the child toward more effective speaking and writing. We wish to encourage children to:

1) be keen observers,
2) be imaginative,
3) listen to and enjoy the rhythm and sound of language,
4) explore and extend their ability to express a wide variety of thoughts in language,
5) think clearly, and
6) develop a favorable attitude toward speaking and writing.

Young children need many opportunities to expand their linguistic competence. The early years should be a time of exploration and discovery about language. For example, children not only need opportunities to discover the value of the senses as sources of information, but they also need to explore possible ways to verbalize their experiences. Variety and individuality are to be encouraged as children attempt to report information, share personal reactions, and establish new relationships.

A variety of experiences is necessary to provide the child with things to speak or write about. Opportunities for experiences, both real and imaginary, are almost endless--drama, literature, visitors, trips, films, nature, etc. But the complete task of teaching composition involves more than merely providing experiences. The depth of a child's experiences and how he processes an experience are also important. A child therefore needs to be encouraged to think about his experiences, to sort them out and evaluate them. He needs to develop the tools to express his thoughts; and he needs to have a favorable and confident attitude toward his ability to use language.

The composition curriculum in grades one and two attempts to help the child toward effective speaking and writing by providing carefully developed lessons and games that will cause him to make important discoveries about using his language. Direct teaching suggestions are given to the teacher for linguistically enhancing a child's experiences and setting the stage for more sophisticated levels of language proficiency at a later time. For example, the game activity entitled "Spin a Sound" stimulates a child's awareness of and delight in the sound of language--specifically, repetition of an initial consonant sound. Not only does this activity give the child pleasure at his primary level but it is a foundation for understanding later on in school, more complex concepts such as alliteration and the relationship of sound and mood.

Levels C and D (Grades Three and Four)

Lessons intended for use at the third and fourth grades emphasize the development of sensory awareness and the use of imagination in speaking and writing. Although improvement of composition skills is the ultimate goal of the curriculum, an important intermediate goal is to build a favorable attitude toward composition. We hope that students will enjoy the lessons, that they will have something they want to say, and that they will feel pleased with what they produce.

Students need to be able to explore, to think and to react to ideas if they are going to have something to say and be eager to say it. To encourage the desire to communicate ideas and to assure a satisfying experience, the teacher should take enough time to get students ready to speak or write. In a typical lesson in this curriculum an activity or thought-provoking question is used to catch students' attention and get them to focus on a specific task. Then the situation is expanded to develop ideas and concepts at various thinking levels. Under the teacher's guidance, the students should interact according to their own experiences and attitudes. Through this process, a composition that is uniquely theirs can be generated. Such a readiness-for-composition period is a vital part of teaching students to speak and write effectively. Attention to the development of thought and expression at this point will not only increase the quality of the composition but will reduce the need for correction and revision.

Lessons in the third and fourth grade curriculum are not arranged in sequential order. Although they have been grouped loosely according to subject matter, these groupings should not be considered separate units of study. We assume that the teacher will choose the lessons most appropriate for a particular class, keeping in mind the needs of the students, possible correlation with other areas of the curriculum, the need for a variety of speaking and writing activities, and so on. We want to emphasize that composition opportunities should not be limited to the lessons in this curriculum. Almost any aspect of elementary school studies may give rise to exercises in oral or written uses of English.

Notice that each grade level has a section of lessons for seasons and holidays which, of course, will have to be taught at specific times. Also, three of the lessons in the section LET'S PRETEND--WITH STORIES may be used effectively as follow-up activities for lessons in the literature curriculum. They are included at the end of Composition Curriculum D but may be used whenever the corresponding literature lessons are taught--in either third or fourth grade.

Copies of worksheets and special materials needed to teach specific lessons are included in the teacher's edition of the Composition C and D volume. In addition, there is a Composition Materials Envelope which contains loose copies of these materials for easy duplication. (Tapes needed in teaching some of the lessons are provided separately.) The materials included in this special packet are marked with an asterisk (*)

on the lessons themselves and on the List of Composition Materials following the Table of Contents.

Levels V and VI (Grades Five and Six)

Lessons for fifth and sixth grade students are organized in five units of four or five short lessons each. Each lesson focuses on a different technique of effective composition related to the over-all topic of the unit. In most instances the lessons are developmental and culminate in the last lesson with a writing assignment in which the students have an opportunity to apply what they have learned in the preceding lessons. The teacher may not have time to teach all the units, but it would be desirable to complete all of any one unit before going on to another. Some of the units are marked optional and may be omitted if there is not enough time to teach all of them.

The units should be spread out over the school year, allowing ample opportunity for other less structured kinds of composition experiences, such as are found in the other strands of the curriculum. However, because lessons within each composition unit focus on a particular skill, the lessons in a unit should be completed fairly close together in time. The teacher must be the judge of when to present the next lesson in his or her classroom. Having a formal composition lesson every day would defeat the goal of enjoyment. On the other hand, if the students' attitude is favorable, it may not be too much to present certain lessons on consecutive days; at other times, two or three days between lessons might seem wiser.

Each individual lesson includes a statement of purpose, a brief resumé, background information for the teacher, a list of any special teaching materials that may be needed, and specific suggestions for teaching the lesson. The teaching procedure suggests an approach by which to interest and involve students in the lesson, and questions to stimulate thinking. Before beginning each lesson, the teacher should read through the entire lesson, including the suggested teaching strategies, to become familiar with the concept to be taught, and then adapt the plan to fit the needs and interests of the particular class.

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I Have
Spin a Sound
Describe the Object
Meet My Friend
Tell a Tale
Futsy Scrump
Animal Coats
What's In the Hole?
The Gift
I Can
Make a Match
Rhyme It
Night and Day
Dreams
Moving Day
New Shoes
Scary Things
Beauty
Pets
Growing Up
Horses
Mother's Day
I Touch

Composition: Grades Three and Four

Composition C (Sound tape with lesson entitled "The Mixed-Up Animals")

Composition D

Composition: Grade Five

Observing (Four lessons)
Recalling Experiences (Five lessons, sound tape with first lesson)
Character Identity (Five lessons)
Feelings (Five lessons)
Time/Space Relationships (Four lessons)
Using Imagination (Three lessons)

Composition: Grade Six

Observing (Four lessons)
Recalling Experiences (Five lessons)
Making Words Work (Four lessons, sound tape with second lesson)
Causes and Effects (Four lessons)
Using Imagination (Four lessons)
Considering Audience (Five lessons)

Conclusions

During its five years of existence, the Oregon Elementary English Project produced and tested an experimental curriculum in the English language arts for grades one through six, drawing on the combined expertise of University specialists in English and Education and of master teachers from the elementary schools of eight cities in Oregon and Washington. The curriculum, which has been tried out by some 150 teachers and several thousand children, is consistent with sound current knowledge of the disciplines from which the language arts derive their substance, and is at the same time realistically adapted to the ability levels of the majority of children of elementary school age. Together with the secondary school English curriculum prepared by the Oregon Curriculum Study Center between 1962 and 1967, it comprises a twelve-year course of study unified by a consistent philosophy and structured both by concepts drawn from the subject matter of the English language arts and by a realistic assessment of the learning patterns of children.

The study of children's literature included in the six years of the experimental elementary school curriculum has aimed, we believe with considerable success, at introducing children to a wide variety of poems and stories that they will enjoy and that at the same time have been chosen with an eye to their worth as children's literature. Folk literature figures largely in the program for its high inherent interest (attested by its long survival in many cultures) and for its value as a basis of common reference and allusion in our society. The drama curriculum, which has aroused keen interest among children and teachers alike, is to the best of our knowledge unique in American school curricula, comprising as it does a six-year course of study organized sequentially around basic concepts of dramatic art. It acquaints the child with the elements of drama and at the same time encourages him to make use of them as a means of developing his imagination and expressing himself. The language curriculum has attempted to interest children in language as something that is in a real sense a part of them and that they already know how to use with great skill and complexity. By making them conscious of what they know about and can do with language, we have tried to form positive attitudes toward the study of language and introduce them to other information about language that will lay a foundation for the systematic study of grammar in secondary school. Through the composition curriculum we have endeavored to cultivate a spontaneous and unforced interest in the use of language, oral and written, as a means of communication and self-expression, and we have provided a great many exercises in observing, reporting, and imagining so as to develop skill in language and pleasure in using it well.

The section on "Results" in this report contains a summary and interpretation of the success of the experimental curriculum, based on student test results and on evaluation forms completed by pilot teachers. This information bears out the conclusion that the curriculum was generally well received by children and teachers. But it should be noted

that a great many teachers did not turn in test results or evaluation forms systematically, in spite of all the encouraging and even prodding that we could do. This difficulty was especially evident at the first and second grade levels, where the task of teaching beginning reading and writing limited the number of Project lessons that could be taught and apparently left many teachers too little time to fill out evaluation forms for those lessons they did teach. Yet even those who turned in no formal evaluation data at all were nearly always enthusiastic in their comments about the curriculum when members of the Project staff visited their classrooms or talked with them at meetings of pilot teachers. To conclude from this fact, as we are tempted to do, that the general reception of the curriculum was even more favorable than the evaluation section suggests is of course a matter of personal interpretation. Yet there is more concrete evidence to support such a view: In every district where the curriculum has been used, the great majority of pilot teachers plan to continue using all those materials that do not contain copyrighted selections. This includes all the drama, all the composition, all the language, and a considerable part of the literature. Several districts are duplicating a large part of the uncopyrighted materials at their own expense for wider distribution among their teachers. And in each of the eight participating cities, both teachers and school administrators have continued to inquire about the likelihood of regular publication of the curriculum. We hope that release of the experimental curriculum to the public domain will serve to interest writers and publishers in it, so that rewritten versions of it may become available nationally.

APPENDIX

OREGON ELEMENTARY ENGLISH PROJECT
University of Oregon
Eugene 97403

TEACHER EVALUATION: POEMS AND STORIES

Name of teacher _____ Date _____

School and city _____ Grade(s) you teach A-1

Title of selection _____

DIRECTIONS: After your children have heard (or read) this selection, please complete this form and mail it to the Project office (address above). You will be reimbursed for postage. The judgments you make in this report will be tabulated with those of other teachers and form the basis for an evaluation of the suitability of the selection for children of this age level.

This report asks for your informed opinion. Please circle the number on the scale of "1" to "7" that indicates most nearly your opinion with respect to each question.

1. The language and ideas in the selection were within the children's range of understanding.

seldom 1 2 3 4 5 6 nearly always 7

2. The majority of the children enjoyed the selection.

seldom 1 2 3 4 5 6 nearly always 7

3. The selection made the children more responsive and interested than usual.

seldom 1 2 3 4 5 6 nearly always 7

4. The lead-in exercises and comprehension questions were useful.

not very 1 2 3 4 5 6 very 7

5. The students were able to answer and discuss the comprehension questions.

seldom 1 2 3 4 5 6 nearly always 7

6. If this selection was accompanied by Composition, Drama, or Language activities, the activities accomplished the objectives stated for them in the lesson.

seldom nearly always

a. Comp. 1 2 3 4 5 6 7

b. Drama 1 2 3 4 5 6 7

c. Lang. 1 2 3 4 5 6 7

7. If this selection was accompanied by Composition, Drama, or Language activities, the activities added to the children's interest in and appreciation of the selection.

seldom nearly always

a. Comp. 1 2 3 4 5 6 7

b. Drama 1 2 3 4 5 6 7

c. Lang. 1 2 3 4 5 6 7

OREGON ELEMENTARY ENGLISH PROJECT
University of Oregon
Eugene 97403

TEACHER EVALUATION: DRAMA LESSONS

Name of teacher _____ Date _____

School and city _____ Grade(s) you teach: A-B

Title of lesson _____

DIRECTIONS: After your children have done this lesson, please complete this form and mail it to the Project office (address above). You will be reimbursed for postage. The judgments you make in this report will be tabulated with those of other teachers and form the basis for an evaluation of the success of the lesson.

This report asks for your informed opinion. Please circle the number on the scale of "1" to "7" that indicates most nearly your opinion with respect to each statement. Please note that "7" indicates the most favorable opinion, and that "1" indicates the least favorable.

---

1. The lesson was successful in accomplishing its stated objectives.

not very 1 2 3 4 5 6 very 7

2. The children found the lesson enjoyable.

not very 1 2 3 4 5 6 very 7

3. The lesson was successful in encouraging the children to respond with imaginative ideas.

not very 1 2 3 4 5 6 very 7

4. The lesson was successful in making the children want to express themselves.

not very 1 2 3 4 5 6 very 7

5. The directions in the lesson were easily communicated to the children.

not very 1 2 3 4 5 6 very 7

6. The content and form of the lessons were appropriate for the peer interaction level of your class.

not very 1 2 3 4 5 6 very 7

****

Please add here any additional comments or suggestions you have about this lesson.

OREGON ELEMENTARY ENGLISH PROJECT
University of Oregon
Eugene 97403

TEACHER EVALUATION: DRAMA (SHORT ACTIVITIES)

Name of teacher _____ Date _____

School and city _____ Grade(s) you teach A-B

DIRECTIONS: Each time after you have used one of the "Short Activities" in the Drama materials, please enter the name of the particular activity in the space below and circle the number on the scale of "1" to "7" that indicates most nearly your opinion with respect to each of the three statements given.

After you have recorded evaluations of enough "Short Activities" to fill this form, please mail the form to the Project office (address above). You will be reimbursed for postage. Please use additional copies of the form to evaluate other "Short Activities" that you use later.

Name of Activity	1. Children responded quickly and easily, and enjoyed the activity.	2. Children readily focused attention on suggested situation.	3. Directions for the teacher were satisfactory.
	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very
	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very
	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very
	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very
	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very
	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very
	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very	not very 1 2 3 4 5 6 7 very

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Eugene 97403

TEACHER EVALUATION: LANGUAGE GAMES

Name of teacher _____ Date _____

School and city _____ Grade(s) you teach A-B

Title of game _____

DIRECTIONS: After you have had your children play this game, please complete this form and mail it to the Project office (address above). You will be reimbursed for postage. The judgments you make in this report will be tabulated with those of other teachers and form the basis for an evaluation of the success of the game.

This report asks for your informed opinion. Please circle the number on the scale of "1" to "7" that indicates most nearly your opinion with respect to each statement. Please note that "7" indicates the most favorable opinion, and that "1" indicates the least favorable.

---

1. The game was successful in achieving the stated purposes.

not very						very
1	2	3	4	5	6	7

2. The game was successful in appealing to children of varying interests and ability levels.

not very						very
1	2	3	4	5	6	7

3. The game was successful in drawing upon the children's intuitive ("built-in") knowledge about language and in encouraging them to discover answers for themselves.

not very						very
1	2	3	4	5	6	7

4. The "Suggested Procedures" provided enough information to enable you to use the game successfully with the children.

seldom						nearly always
1	2	3	4	5	6	7

5. The game was well suited to the ability range of the majority of the children.

not very						very
1	2	3	4	5	6	7

6. The game was successful in helping to increase the children's awareness of language and interest in language.

not very						very
1	2	3	4	5	6	7

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Eugene 97403

TEACHER EVALUATION: COMPOSITION ACTIVITIES

Name of teacher _____ Date _____

School and city _____ Grade(s) you teach A-B

Title of activity _____

DIRECTIONS: After your children have completed this activity, please complete this form and mail it to the Project office (address above). You will be reimbursed for postage. The judgments you make in this report will be tabulated with those of other teachers and form the basis for an evaluation of the success of the activity.

This report asks for your informed opinion. Please circle the number on the scale of "1" to "7" that indicates most nearly your opinion with respect to each statement. Please note that "7" indicates the most favorable opinion, and that "1" indicates the least favorable.

---

1. The children seemed to find the activity enjoyable.

not very 1 2 3 4 5 6 very 7

2. The activity was appropriate for this age level.

not very 1 2 3 4 5 6 very 7

3. The stated objective or objectives were successfully achieved.

not very 1 2 3 4 5 6 very 7

4. The activity was successful in encouraging independent thinking.

not very 1 2 3 4 5 6 very 7

5. Directions and materials for the activity were satisfactory.

not very 1 2 3 4 5 6 very 7

****

Please add here any comments or suggestions you have about this activity.

OREGON ELEMENTARY ENGLISH PROJECT
University of Oregon
Eugene 97403

TEACHER ASSESSMENT: LITERATURE CURRICULUM

Name of teacher _____ Date _____

School and city _____ Grade level 6-8

Title of unit _____

DIRECTIONS: This assessment form is being used in lieu of objective tests which would be given to students. As soon as you have finished teaching enough of this unit to determine its degree of success with your students, please complete this form and send it to the Project office (address above). Envelopes will be furnished you. The judgments you make in this report will be tabulated with those of other teachers and form the basis for an evaluation of the success of the unit.

This report asks for your informed opinion. Each of the questions below is followed by numbers from "1" to "7." The numbers "1," "2," and "3" represent the negative (least favorable) end of the scale, with "1" signifying the extreme negative opinion. The numbers "5," "6," and "7" represent the positive (most favorable) end of the scale, with "7" indicating the extreme positive opinion. The number "4" represents the middle (average, neutral) position. Please circle the number that indicates most nearly your opinion with respect to each question.

---

1. Did the majority of your students find the readings in this unit interesting and enjoyable?

   1 2 3 4 5 6 7

2. Did your students generally enjoy these readings more than they usually enjoy similar material in the language arts program?

   1 2 3 4 5 6 7

3. Did the study of this unit make your students more responsive, interested, and articulate than usual in class discussions?

   1 2 3 4 5 6 7

4. Were the objectives of this unit appropriate and realistic?

   1 2 3 4 5 6 7

5. Was the vocabulary and style of writing used in the readings in this unit understandable to the majority of your students?

   1 2 3 4 5 6 7

6. Were most of your students able to understand the ideas and concepts presented in the readings in this unit?

   1 2 3 4 5 6 7

7. Were the readings in this unit generally successful with the brighter, more advanced students in your class?

   1 2 3 4 5 6 7

8. Were the readings generally successful with average students?

   1 2 3 4 5 6 7

9. Were the readings generally successful with students of below-average ability?

   1 2 3 4 5 6 7

10. Did the reading of this unit interest your students enough so that they read more material of a similar sort on their own?

    1 2 3 4 5 6 7

11. Did the study of this unit encourage students to undertake creative projects--writing, drama, drawing or painting, etc.--on their own?

    1 2 3 4 5 6 7

12. Were the background material and teaching suggestions provided with this unit helpful to you in teaching it successfully?

    1 2 3 4 5 6 7

13. Was the unit helpful to you in teaching your students other aspects of the language arts?

    1 2 3 4 5 6 7

14. Do you think the unit was worth teaching to children of this age and with this range of ability?

    1 2 3 4 5 6 7

OREGON ELEMENTARY ENGLISH PROJECT
University of Oregon
Eugene 97403

TEACHER ASSESSMENT: DRAMA CURRICULUM

Name of teacher _____ Date _____

School and city _____ Grade level C

Lessons covered 1 - 9

DIRECTIONS: As soon as you have finished teaching enough of this group of lessons to determine its degree of success with your students, please complete this form and send it to the Project office (address above). Envelopes will be furnished you. The judgments you make in this report will be tabulated with those of other teachers and form the basis for an evaluation of the success of the unit.

This report asks for your informed opinion. Each of the questions below is followed by numbers from "1" to "7." The numbers "1," "2," and "3" represent the negative (least favorable) end of the scale, with "1" signifying the extreme negative opinion. The numbers "5," "6," and "7" represent the positive (most favorable) end of the scale, with "7" indicating the extreme positive opinion. The number "4" represents the middle (average, neutral) position. Please circle the number that indicates most nearly your opinion with respect to each question.

---

1. The lessons stimulate an interest in drama among the students.	1	2	3	4	5	6	7
2. They are clearly presented and sufficiently simple to follow.	1	2	3	4	5	6	7
3. They stimulate the students to talk about the ideas presented in the lesson.	1	2	3	4	5	6	7
4. They utilize subjects that the students can readily identify with.	1	2	3	4	5	6	7
5. They provide a springboard for the students' own imagination.	1	2	3	4	5	6	7
6. The lessons cause the children to become more aware of details as they look and touch and move within their environment.	1	2	3	4	5	6	7
7. The students are able to work in pairs satisfactorily.	1	2	3	4	5	6	7
8. a. The students enjoyed the audio tape, Lesson 4.	1	2	3	4	5	6	7
b. They were able to follow the directions in the tape easily.	1	2	3	4	5	6	7

9. Do you have additional comments or suggestions?

OREGON ELEMENTARY ENGLISH PROJECT
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Eugene 97403

TEACHER ASSESSMENT: LANGUAGE CURRICULUM

Name of teacher _____ Date _____

School and city _____ Grade level C-D

Lessons covered "Human Language" (Unit II, Language C; Unit I, Language D)

DIRECTIONS: As soon as you have finished teaching enough of this group of lessons to determine its degree of success with your students, please complete this form and send it to the Project office (address above). Envelopes will be furnished you. The judgments you make in this report will be tabulated with those of other teachers and form the basis for an evaluation of the success of the unit.

This report asks for your informed opinion. Each of the questions below is followed by numbers from "1" to "7." The numbers "1," "2," and "3" represent the negative (least favorable) end of the scale, with "1" signifying the extreme negative opinion. The numbers "5," "6," and "7" represent the positive (most favorable) end of the scale with "7" indicating the extreme positive opinion. The number "4" represents the middle (average, neutral) position. Please circle the number that indicates most nearly your opinion with respect to each question.

---

1. For most students the unit increased interest in and curiosity about language.

   1 2 3 4 5 6 7

2. The unit helped to increase the confidence of students in their ability to use language.

   1 2 3 4 5 6 7

3. The lessons were well within the ability range of most of the students.

   1 2 3 4 5 6 7

4. For most students the unit was successful in achieving the stated purposes.

   1 2 3 4 5 6 7

5. The unit provided a satisfactory balance between student- and teacher-directed material.

   1 2 3 4 5 6 7

6. The unit was appealing to children with wide interests and abilities.

   1 2 3 4 5 6 7

7. The unit was successful in drawing upon the students' intuitive knowledge about language and in encouraging them to discover answers for themselves.

   1 2 3 4 5 6 7

8. The Teacher Introduction and the Suggested Procedures provided sufficien information to enable you to teach the unit.

   1 2 3 4 5 6 7

9. The format of the lessons and the Teachers' booklet was satisfactory.

   1 2 3 4 5 6 7

10. The Supplementary Material contributed to the effectiveness of the unit.

    1 2 3 4 5 6 7

11. The unit made students aware of language as a human phenomenon.

    1 2 3 4 5 6 7

12. The unit contributed to students' understanding of some of the important characteristics of human language.

    1 2 3 4 5 6 7

13. The unit helped students understand how human language differs from animal systems of communication.

    1 2 3 4 5 6 7

14. The unit developed in the students ar appreciation of what human language enables us to do.

    1 2 3 4 5 6 7

OREGON ELEMENTARY ENGLISH PROJECT
University of Oregon
Eugene 97403

TEACHER ASSESSMENT: COMPOSITION CURRICULUM

Name of teacher _____ Date _____

School and city _____ Grade level C - D

Title(s) of lesson(s) _____

_____

DIRECTIONS: Each time after you have finished teaching four or five composition lessons, please complete one of these forms and send it to the Project office (address above). Envelopes will be furnished you. The judgments you make in this report will be tabulated with those of other teachers and form the basis for an evaluation of the success of the unit.

This report asks for your informed opinion. Each of the first seven questions below is followed by numbers from "1" to "7." The numbers "1," "2," and "3" represent the negative (least favorable) end of the scale, with "1" signifying the extreme negative opinion. The numbers "5," "6," and "7" represent the positive (most favorable) end of the scale, with "7" indicating the extreme positive opinion. The number "4" represents the middle (average, neutral) position. Please circle the number that indicates most nearly your opinion with respect to each question.

1. The students seemed to enjoy the lessons.	1	2	3	4	5	6	7
2. The activity and/or discussion gave students something to speak or write about.	1	2	3	4	5	6	7
3. The lesson(s) encouraged students to be imaginative.	1	2	3	4	5	6	7
4. The lesson(s) helped students become more aware of ways to speak and write effectively.	1	2	3	4	5	6	7
5. The teacher's directions and materials were adequate.	1	2	3	4	5	6	7
6. The purpose of the lesson(s) was generally achieved.	1	2	3	4	5	6	7
7. The lesson(s) was (were) successful with students of all ability levels.	1	2	3	4	5	6	7

8. Which, if any, of the lessons in this group were unusually successful? Please give titles. _____

_____

9. Which, if any, of these lessons were not successful? Please give titles. _____

_____

10. What changes, if any, would you suggest in these lessons?

OREGON ELEMENTARY ENGLISH PROJECT
University of Oregon
Eugene 97403

TEACHER ASSESSMENT: DRAMA CURRICULUM

Name of teacher _____ Date _____

School and city _____ Grade level 5

Lessons covered 1 - 10

DIRECTIONS: As soon as you have finished teaching enough of this group of lessons to determine its degree of success with your students, please complete this form and send it to the Project office (address above). Envelopes will be furnished you. The judgments you make in this report will be tabulated with those of other teachers and form the basis for an evaluation of the success of the unit.

This report asks for your informed opinion. Each of the questions below is followed by numbers from "1" to "7." The numbers "1," "2," and "3" represent the negative (least favorable) end of the scale, with "1" signifying the extreme negative opinion. The numbers "5," "6," and "7" represent the positive (most favorable) end of the scale, with "7" indicating the extreme positive opinion. The number "4" represents the middle (average, neutral) position. Please circle the number that indicates most nearly your opinion with respect to each question.

1.	The lessons stimulate an interest in drama among the students.	1	2	3	4	5	6	7
2.	The lessons utilize subjects and situations that the students can readily identify with.	1	2	3	4	5	6	7
3.	The lessons help the students to become more conscious of their senses.	1	2	3	4	5	6	7
4.	The lessons provide a springboard for the students' own imaginations.	1	2	3	4	5	6	7
5.	The students participate quite easily and naturally in the exercises requiring work in pairs or small groups.	1	2	3	4	5	6	7
6.	In Lesson 4, the students understood what was meant by character objectives and were able to act them out.	1	2	3	4	5	6	7
7.	a. The students enjoyed the audio tape, Lesson 6.	1	2	3	4	5	6	7
	b. They were able to follow directions from the tape easily.	1	2	3	4	5	6	7
8.	a. The students enjoyed the taped story "The Silent Voice and the Witches."	1	2	3	4	5	6	7
	b. They were able to imagine and identify with the feelings of the witches.	1	2	3	4	5	6	7
	c. They were able to concentrate well enough to establish the mood and maintain it throughout the story.	1	2	3	4	5	6	7
	d. They were satisfied with the way they finally acted out the story.	1	2	3	4	5	6	7

9. Do you have additional comments or suggestions?

Test
Student

Literature V-VI

RHYME SCHEME AND STANZA PATTERNS

1. Rhyme scheme deals only with _____ and consists simply of giving the same letter value to similar rhymes.

   (1) end rhymes
   (2) off rhymes
   (3) internal rhymes
   (4) eye rhymes

2. If the last words of two verse lines that made up a stanza were flower and earth, in that order, the rhyme scheme would be _____.

   (1) aa
   (2) ab
   (3) ba
   (4) bb

3. The rhyme scheme for the stanza given below is _____.

   "The back yard world is vast as park
   With belly-tickle grass and stun
   Of sudden sprinkler squalls that arc
   Rainbows to the yap yap sun."

   (1) aabc
   (2) abba
   (3) abcb
   (4) abab

4. If the last words of the four verse lines that made up a stanza were down, clear, stood, and deer, in this order, the rhyme scheme would be _____.

   (1) aabc
   (2) abba
   (3) abcb
   (4) abab

5. If the last words of the five verse lines that made up a stanza were cow, horse, coarse, road, and load, in this order, the rhyme scheme would be _____.

   (1) abcab
   (2) aabcc
   (3) abbcc
   (4) aabcd

6. A stanza form that is made up of two verse lines, one right after the other, with the same end rhyme and the same length, is called a _____.

(1) quatrain
(2) couplet
(3) ballad stanza
(4) limerick

7. A stanza form that consists of four verse lines with a particular rhyme scheme (example: abab or abcb) is called the _____.

(1) quatrain
(2) couplet
(3) free verse
(4) limerick

8. A complex stanza form that consists of five verse lines, rhymes aabba, and is usually used for humorous poems, is called the _____.

(1) quatrain
(2) couplet
(3) ballad stanza
(4) limerick

9. The stanza form given below is an example of which of the following?

"For something is amiss or out of place
When mice with wings can wear a human face."

(1) quatrain
(2) couplet
(3) ballad stanza
(4) free verse

10. The stanza form given below is an example of which of the following?

"There once was a lady from Niger,
Who smiled as she rode on a tiger.
They returned from the ride,
With the lady inside,
And a smile on the face of the tiger."

(1) quatrain
(2) couplet
(3) limerick
(4) free verse

11. Which of the following can be described as a quatrain that is put to a special use in a poem?

(1) free verse
(2) ballad stanza
(3) couplet
(4) limerick

12. The stanza form given below is an example of which of the following?

"Catch and shake the cobra garden hose.
Scramble on panicky paws and flee
The hiss of tensing nozzle nose,
Or stalk that snobbish bee."

(1) quatrain
(2) couplet
(3) limerick
(4) ballad stanza

13. Of the following, mark the one which does <u>not</u> have a rhyme, is <u>not</u> a formal stanza, and does <u>not</u> have a formal rhyme pattern.

(1) quatrain
(2) couplet
(3) ballad stanza
(4) free verse

14. The stanza given below is an example of which of the following?

"It is hot today, dry enough for cutting grain,
and I am drifting back to North Dakota
where butterflies are all gone brown with wheat dust."

(1) quatrain
(2) couplet
(3) ballad stanza
(4) free verse

15. The stanza given below is an example of which of the following?

"O who is this has done this deed,
This ill deed done to me,
To send me out this time of the year
to sail upon the sea?"

(1) limerick
(2) couplet
(3) ballad stanza
(4) free verse

ALLUSION

"Sing a song of dirty air, and smog that burns the eye;
Four and twenty blackbirds baked up in the sky;
When the factory belched its smoke,
The blackbirds ceased to sing:
Air pollution isn't good for any living thing."

1. The poem above is similar to another poem you probably know. The other poem is about:

   (1) going for a walk
   (2) blackbirds baked in a pie
   (3) feeding birds in the wintertime
   (4) playing with a dog

2. The poem given above is an example of _____ because it refers to another poem with which the poet expects the reader to be familiar.

   (1) allusion
   (2) a sentence
   (3) illustration
   (4) a verb

3. The poem given above most probably makes you laugh a bit because _____.

   (1) you are thinking about Social Studies
   (2) all poetry is funny
   (3) you have never heard of "Sing a Song of Sixpence"
   (4) you are familiar with another version of "Sing a Song of Sixpence"

"I told them a thousand times if I told them once:
Stop fooling around, I said, with straw and sticks;
They won't hold up; you're taking an awful chance.
Brick is the stuff to build with, solid bricks."

4. The above verse lines allude to which of the following?

   (1) the story of the Old Lady Who Lived in the Shoe
   (2) the story of the Three Bears
   (3) the story of the Three Little Pigs
   (4) the story of Little Jack Horner

5. Which of the following would probably be true if you had <u>never</u> read or been told about the story mentioned in your answer to question number 4?

   (1) the verse lines given above would be funnier
   (2) the verse lines given above would not be funny or as meaningful
   (3) it would not make any difference
   (4) all of the above

6. Which of the following statements contains an allusion?

(1) "Who do you think you are, George Washington?"
(2) "I am going to go for a walk."
(3) "Please pass the eggs."
(4) "What is the answer to this question?"

7. Which of the following statements contains an allusion?

(1) "I want something to eat."
(2) "My name is Fred Smith."
(3) "And here he is folks, our own Christopher Columbus!"
(4) "What happened to the magazine?"

"Hey diddle diddle,
The physicists fiddle,
The Bleep jumped over the moon.
The little dog laughed to see such fun
And died the following June."

8. The above poem is an imitation (or <u>parody</u>) of the poem about:

(1) an old man and the sea
(2) "Hey Diddle Diddle, the cat and the fiddle . . ."
(3) an old man and England
(4) "Hey Diddle Diddle, the dog in the middle . . ."

9. If you were not _____ with the original "Hey Diddle Diddle" poem you would <u>not</u> understand the allusion.

(1) compared
(2) familiar
(3) patterned
(4) sent

10. Which of the following describes allusion?

(1) Allusion can refer to a person, a place, an event, or a literary work.
(2) Allusion can be found in everyday speech, literature, newspapers, etc.
(3) The person who uses allusion expects others to be familiar with whatever is referred to.
(4) All of the above.

Unit II. HOW SENTENCES ARE MADE
Lessons 1-6

1. Only one of the pairs of word strings below is a pair of sentences. Which one is it?

   (1) The orchestra played.
   The football team.
   (2) The football team played.
   The orchestra and the band.
   (3) The orchestra played.
   The band played too.
   (4) The orchestra.
   The band.

2. Here is a word string: The boys and girls. Which of the word strings below could be added to this first word string to make it into a sentence?

   (1) school bells and recess
   (2) danced and sang
   (3) parents
   (4) sisters and brothers

3. Which of the following pairs of word strings are noun phrases?

   (1) Ran down the gutter
   Flew through the cloud
   (2) The rain water
   The single-engine airplane
   (3) Flowed down the valley
   Stopped at the traffic light
   (4) Poured down all night
   Sparkled in the morning sunlight

4. In order to make a sentence using the word string "The bird," what type of phrase would you need to use?

   (1) noun phrase
   (2) verb phrase

5. A slash line (/) divides each of the following sentences into two parts. Which of the sentences is divided into a noun phrase and a verb phrase?

   (1) Water ran down / the gutter.
   (2) The brown horse / galloped along the road.
   (3) The twinkling stars shone brightly / in the sky.
   (4) Dark, mysterious / clouds loomed over the sky.

6. A sentence is made up of

(1) a noun phrase plus a verb phrase.
(2) a noun phrase or a verb phrase.
(3) a noun phrase only.
(4) a verb phrase only.

7. In the sentence "The spider spins a web," what is the word string "The spider" called?

(1) verb phrase only
(2) subject noun phrase
(3) noun phrase or verb phrase
(4) subject verb phrase

8. Which of the following phrases contains a noun?

(1) ran fast
(2) ate slowly
(3) horse galloped
(4) galloped loudly

9. Which of the following are plural nouns?

(1) baby, girl, man
(2) house, woman, crowd
(3) team, army, forest
(4) ladies, men, birds

10. What do the following word strings have in common?

the
all of the
none of the
one of the

(1) They are determiners and go before nouns.
(2) All of them are complete noun phrases.
(3) The word usually following each of them is a verb.
(4) They are verb phrases and they are incomplete.

11. Determiners usually consist of

(1) most of the words in a sentence.
(2) all of the words in a noun phrase.
(3) words that go before nouns.
(4) words only found in verb phrases.

12. Something used in place of a noun or noun phrase is called a

(1) noun phrase.
(2) verb determiner.
(3) pronoun.
(4) null determiner.

13. Which of the following words are nouns or pronouns?

(1) the, all, none
(2) black, fast, went
(3) three, jumped, dead
(4) I, horse, they

Test
Student

WHAT IS LANGUAGE?
Lessons 3-9

1. Which of the following go together to make a system?

   (1) grass, railroad tracks, stream in the forest
   (2) railroad tracks, railroad ties, railroad track spikes
   (3) doors, sidewalks, airplane flying over the mountains
   (4) school, class, football game

2. Which of these best describes a system?

   (1) orderly, predictable, organized, governed by rules and laws
   (2) governed by laws and rules, but not orderly, not predictable, not organized
   (3) orderly, predictable, organized, but not governed by rules and laws
   (4) a collection of unrelated things, ideas, people

3. Language is similar to a complete railroad system because both of them have units which

   (1) go together in just any order.
   (2) usually do not go together.
   (3) go together in a certain order to get a job done.
   (4) are mechanical, long, and unsystematic.

4. Language is a system because it consists of

   (1) parts that are sometimes related.
   (2) parts that go together in an orderly way according to rules.
   (3) new rules that are made up when needed.
   (4) parts that never go together to make up a whole.

5. In which of the following do we use spoken or written language systems?

   (1) science
   (2) mathematics
   (3) language arts and social studies
   (4) all of these

6. When you and a friend are talking to each other, which of the following are you using?

   (1) words and phrases
   (2) ideas
   (3) sounds and movements
   (4) all of these

7. Which of the following groups of words would most likely be part of the language system of English?

   (1) wings the in and sky fly high airplanes have
   (2) some rivers are wide and flow lazily along
   (3) are snow with covered and mountains sometimes high
   (4) red roses flowers are fragrant usually

8. Which of the following people should have the least trouble understanding you when you talk?

   (1) a student from England
   (2) a boy from Japan
   (3) a girl from your own school class
   (4) a teenager from Thailand

9. If a friend of yours from Mexico spoke to you in English, but put his words in the order in which he would speak them in Spanish, then

   (1) he would put them in the same order you would.
   (2) the words of some sentences would seem out of order to you.
   (3) you would probably not understand him at all.
   (4) none of his sentences would differ from yours.

10. Imagine that you asked a friend, "When are you going to lunch?" Which of the following best describes what has just happened?

   (1) You didn't stop to think about correct sentence structure before you spoke.
   (2) Before you spoke, you made sure both a noun and verb were present in your question.
   (3) You made sure the verb was in the correct tense before you spoke.
   (4) You had to stop and think of the word for noon meal ("lunch") before you spoke.

11. Because a person speaking his native language hardly ever stops to make sure his sentence structure is correct before he speaks, he is showing that

   (1) language is natural and does not have to be learned.
   (2) language has been learned so well that we use it automatically.
   (3) most of the time we are lucky to be understood.
   (4) the rules and related parts of language are not necessary.